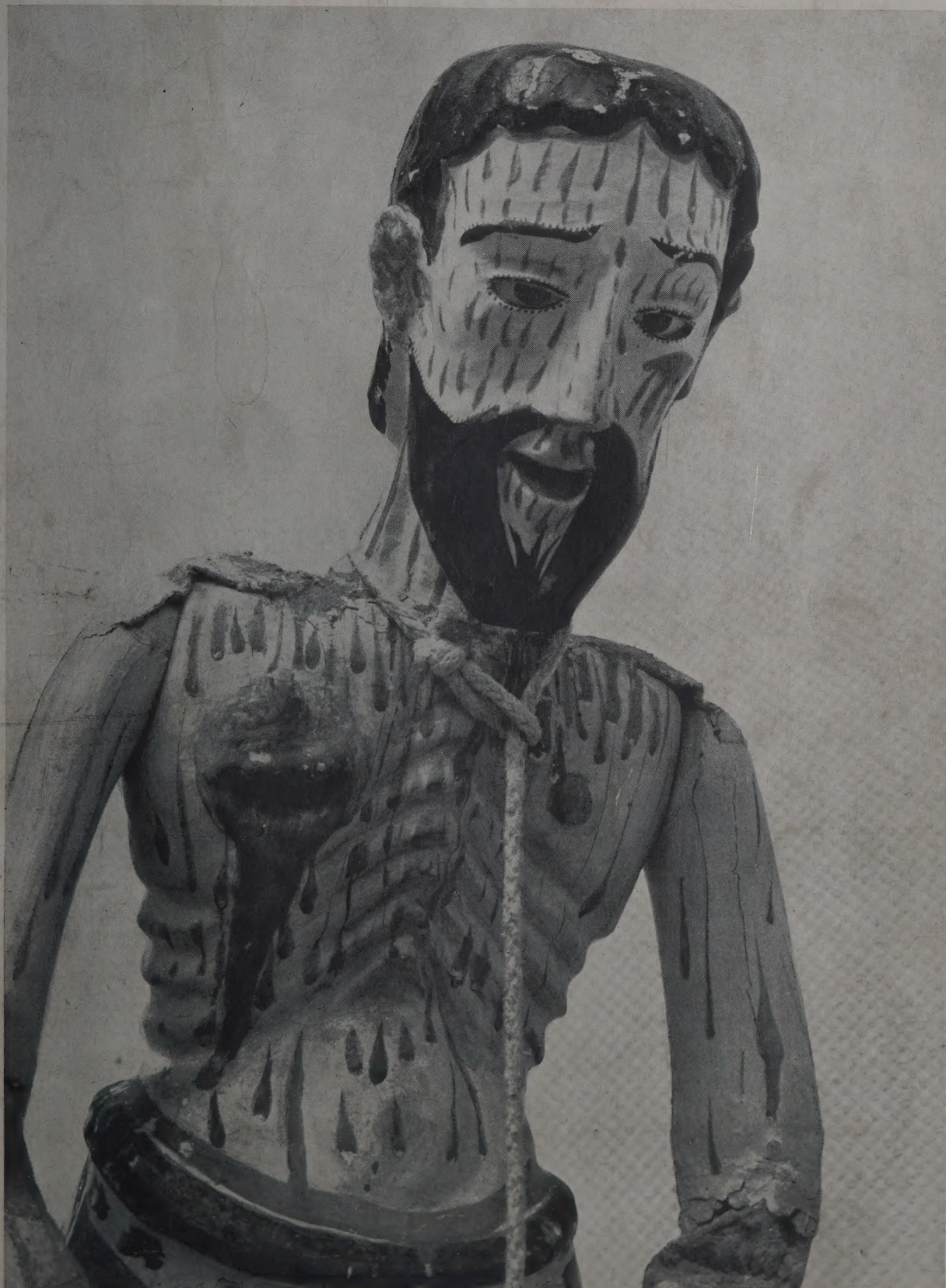


MAGAZINE ^{ap} OF ART



THE AMERICAN FEDERATION OF ARTS • WASHINGTON
MARCH, 1940 • FIFTY CENTS



Horse Drinking, by WALDO PEIRCE
Lent to the exhibition by the Midtown Galleries

90 FINE, SMALL PICTURES BY LIVING AMERICANS

An unusual NEW circulating exhibition

*Selected by HOWARD DEVREE, Art Critic
of the New York Times*

NOW ready for engagements is this unusual new exhibition, brought together for circulation by The American Federation of Arts, and selected by Howard Devree. Small pictures are always fascinating; the ninety comprising the show make

an exceptionally interesting group. The canvases range in size from George Grosz's "Small Landscape with Ferns," 5½ x 6 inches, to Clare Ferriter's "Fourth Floor Landscape," 24 x 35 inches.

TERMS: The rental fee of the exhibition is reasonable, and will be provided upon request by Miss Helen Cambell, Exhibition Secretary of the Federation. The rental includes insurance, packing and all similar expenses *pro-rated* over a number of engagements. The exhibitor pays transportation only to the next place on the circuit.

The Artists Represented are:

Beal, Reynolds
Binford, Julian
Blow, Richard
Bouche, Louis
Brackman, Robert
Chapin, Francis
Chatterton, C. K.
Cikovsky, Nicolai
Citron, Minna
Clemens, Paul L.
Connaway, Jay
Corbino, Jon
Cowles, Russell

Curry, John Steuart
de Martini, Joseph
Dows, Olin
du Bois, Guy Pene
Enser, J. P.
Ferriter, Clare
Finch, Furman Joseph
Goldthwaite, Anne
Gropper, William
Grosz, George
Hartley, Marsden
Heliker, John
Jones, Joe

Jules, Mervin
Karfiol, Bernard
Koch, John
Kraemer, Alfred
Kuniyoshi, Yasuo
Lahey, Richard
Lee, Doris
Lever, Hayley
Levi, Julian
Mark, Bendor
Martino, Antonio P.
Mechau, Frank
Meltsner, Paul
Meyer, Herbert

Mommer, Paul
Myers, Jerome
Palmer, William
Pierce, Waldo
Penney, James
Pittman, Hobson
Pleissner, Ogden M.
Pollet, Joseph
Rosenthal, Doris
Ruellan, Andree
Schmidt, Katherine
Schnakenberg, Henry
Sepeshy, Zoltan
Sils, Arthur

Sloan, John
Soyer, Isaac
Spencer, Niles
Spruce, Everett
Stern, Lionel
Taubes, Frederic
Townsend, Lee
Varian, Dorothy
Waltemath, William
Wedin, Elof
Wescort, Paul
Williams, Esther
Yaghjian, Edmund

The pictures are available to the exhibition through the courtesy of the artists and the following dealer galleries: A. C. A. Gallery, Downtown Gallery, Kraushaar Galleries, Macbeth Gallery, Midtown Galleries, Hudson D. Walker Gallery, Walker Galleries.

THE AMERICAN FEDERATION OF ARTS

Barr Building, Washington, D. C.

MAGAZINE OF ART

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MARCH, 1940

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THE AMERICAN FEDERATION OF ARTS

BARR BUILDING • WASHINGTON

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PREVIOUS ISSUES LISTED IN "ART INDEX" AND "THE READER'S GUIDE TO PERIODICAL LITERATURE"

CONTRIBUTORS

IN HIS ARTICLE, which deals more with ideas than events, **Morris Kantor** modestly refrains from mentioning that he is one of the most popular teachers of painting at the Art Students' League in New York.

ALTHOUGH **Arthur Millier** is an accomplished etcher and has his admirers for that reason he is best known as the energetic and perceptive art critic of the *Los Angeles Times*. Mr. Millier was born on the Somerset coast in England but has lived long in California—most recently in El Monte, a suburb of Los Angeles.

LAST JUNE WE noted that **Georg Swarzenski** had been appointed to the staff of the Museum of Fine Arts, Boston, as Fellow for Research in Medieval Art. Dr. Swarzenski's tasks include that of building up the museum's comparatively unimportant collections in that field. Doubtless part of his program to increase interest in medieval art is the present exhibition, of which he writes this month, one of the biggest events of the American season. Dr. Swarzenski was educated in the universities of Freiburg, Munich, Vienna, and Leipzig, was once on the staffs of the Kaiser Friedrich Museum, Berlin, and the German Royal Art Institute, Florence. From 1906 until his departure from the Third Reich, Dr. Swarzenski directed the Staedel Art Institute, Frankfurt. He was also a professor in the university there. In 1928 he became Director General of all the city's municipal museums. Dr. Swarzenski has published extensively—books and articles on medieval art being predominant. But he is also interested in modern art.

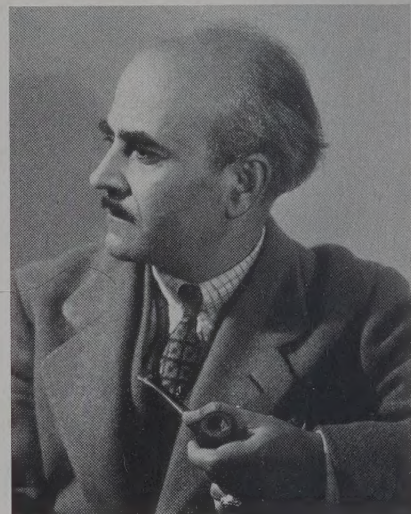
FIRST OF ALL a painter, with pictures in the Phillips Memorial Gallery, the Corcoran, the Toledo Museum, the Whitney Museum, the Pennsylvania Academy, among other collections, **Peppino Mangravite** is also a gifted teacher. He has taught at the Fieldston School, New York, Sarah Lawrence College, Bronxville, N. Y., at the Colorado Springs Fine Arts Center (where his interest in the subject of his present article was aroused), and is now teaching at Cooper Union, New York. Mr. Mangravite has done murals under the Section of Fine Arts at Hempstead, L. I., and Atlantic City, N. J. He has written for this magazine (and will again, we hope) and for several other periodicals.

Dorothy Lefferts Moore and **Howard Devree**, both frequent contributors, are familiar to our readers.

Articles in the *MAGAZINE OF ART* represent many points of view. We do not expect concurrence from every quarter, not even among our contributors; we believe that writers are entitled to express opinions which differ widely. Although we do not assume responsibility for opinions expressed in any signed articles appearing in the *MAGAZINE OF ART*, we hold that to offer a forum in our pages is the best way to stimulate intelligent discussion and to increase active enjoyment of the arts.—THE EDITORS.

FORTHCOMING

TO MARK THE tercentenary of the death of Peter Paul Rubens we will soon publish *Olin Dows'* article on the Flemish master. Many an American painter is indebted, directly or indirectly,



PEPPINO
MANGRAVITE

to Rubens; for that reason we have asked an American artist to write about him.

OTHER ARTICLES DUE for early publication include: *Anthony Velonis'* on the silk screen process as a fine art medium; *Jacques Mauny's* latest *Letter from Paris*; *Frank J. Roos, Jr.'s* *Notes on Early American Taste—The Egyptian Style*; *Roger Sessions'* and *Marc Blitzstein's* articles in the American composers series; *Edgar Wind's* review of Erwin Panofsky's latest book, *Studies in Iconology*; a series on the younger architects and architectural designers; and a series on the younger theatre designers.

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MORRIS KANTOR: MOTHER AND SON. OIL, 1939. 30x40 INCHES

(Courtesy Frank K. M. Rehn Galleries)



THE ARTIST'S ADVOCATE

WE WERE AT LUNCH. Museum officials, artists, critics, and the like were present. The atmosphere of the occasion was finally established by an ardent artist who was in a more righteous than perspicacious state of indignation. He maintained fervidly that what the artist today in America most needs is that best of all advocates, the man who buys art. He praised what the Government had done for the artists, but said that art in this country would never flourish in full flower unless there were many more private buyers. "There is altogether too much of the kind of appreciation which leads up to the point of buying and then stops, too much talk and too little action, too much writing and too few results. Everyone is being taught to know about art, but what does all this knowledge amount to if they don't care about art? This appreciation business is making us a nation of pigeon-holders. Is it warming our hearts to art? In the last analysis it is through the purchase of art that art survives and grows. I can't repeat too often: it's the buyer who is the artist's best and strongest advocate."

The idea of just what constitutes the most effective form of advocacy for the artist is one which probably has always been uppermost in the mind of every editor of an art magazine. That the solution of this problem is not quite as simple as our eager artist friend put it does not change the fundamental fact that at a time when there is unquestionably a vigorous creative movement in this country's art and a great deal of wealth, there remains nevertheless a curious separation between the artist and the consumer of art. To get at the whole truth would require a volume. In a single page only a few suggestions may be put down, we hope, provocatively.

Certainly the artist hit a nail squarely on its head when he suggested that in the great scope of our efforts toward appreciation which extends all the way from serious scholarship down to exaggerated amateurish optimism, to know is considered more important than to care. The mind can be taught, facts can be assimilated, history can be studied, and all physical data can be arranged. We can learn what are considered to be the right opinions. Indeed an inordinate amount of measurable material is at the disposal of the mentally active. Undoubtedly a great many people whose first approaches to art have been rather cool, collected, and mental, have become through their studies much warmer in their response to art. But can caring be taught? That is too big a question for us to be able to answer.

We suspect, however, that our artist friend has a good deal of right on his side, and that the comic strip game of keeping up with the Joneses interferes with the natural acquisitive results which should follow the wide-spread efforts to appreciate art which are now being made both seriously and touchingly throughout the land. It is almost as if people who would like to buy art are afraid to buy it lest their neighbors should question their taste. The willingness to be the artist's advocate is offset by timidity.

Of course the question is whether the teaching of appreciation, particularly in its largest branch, popular lectures, is tending to overcome or to increase timidity. Not to complicate the discussion we omit economic considerations. What we are questioning is a habit of art propaganda which is constantly rating artists. The listener comes to the lecture full of the idea that he would like to own a painting by so-and-so, and hears that the artist whose work he was on the point of buying is less than the dust. Too often the result is that he neither buys his favorite nor buys anyone else's work. This may be thought to be such a simple-minded attitude that it does not count. It would be simple-minded if the individual concerned had the time to give thorough study to the matter. What is lacking in this situation? Two simple elements. The first is that the oral or writing propounder of "authoritative" appreciation does not make it clear that his words are entirely the expression of a personal opinion. However illuminating or suggestive, however intelligent or learned, they are opinion, and opinion is never right or wrong. The second weakness in our system is that readers and listeners have not sufficiently grasped this fundamental fact.

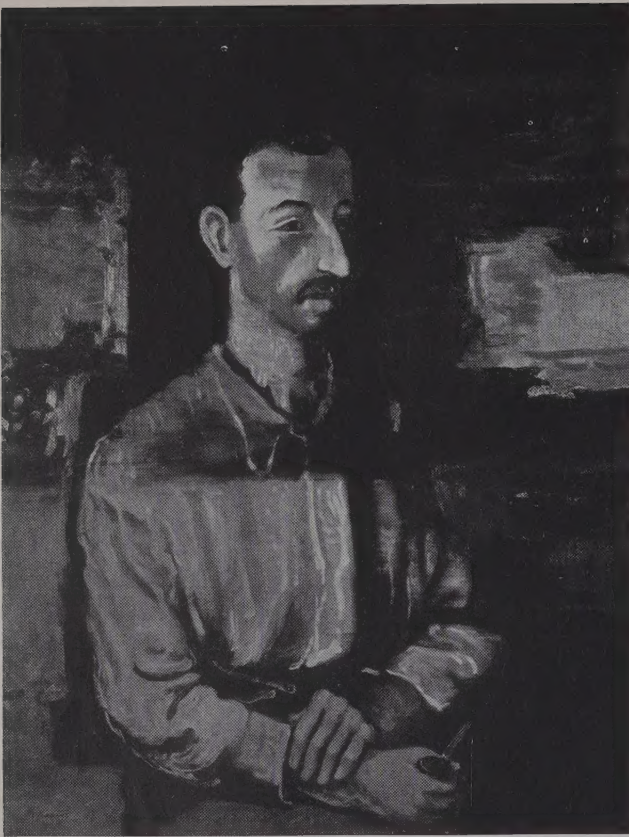
If the theory is true that too much of our appreciation teaching leads its adherents to doubt their own rights to buy that which they care about, then certainly the art writers and the art magazines should take the problem under consideration. This Magazine will so do, and will welcome discussion of the subject.—FORBES WATSON.

ENDS AND MEANS

BY MORRIS KANTOR

THE DETAILS OF my early life in Russia have little bearing on my career as an artist. Of that period only a single incident which might have encouraged my interest in drawing remains in my memory. I was about ten years old and had somehow discovered the drawing merits of ordinary fireplace charcoal. One day when I had been left alone in the house I completely covered the upper half of a freshly white-washed wall with bold charcoal decorations. On returning to the house and discovering what I had done, my mother, instead of scolding me, simply told me not to do it again. She immediately went out and bought me some drawing paper. After this I used to spend many hours drawing, with the occasional help of my mother who had also painted a little herself.

When my mother died a few years after the white-washed-wall incident it was decided by my relatives that I should go to America to join my father, who, as was often the case, had immigrated in advance of his family. My relatives, considering the so loudly-chanted rumor of golden opportunity and business fortunes in the new world, did all in their power to



Above: MORRIS KANTOR: SELF-PORTRAIT. OIL, 1929. *Left:* MORRIS KANTOR: ORCHESTRA. OIL 1922. BOTH PAINTINGS ARE IN THE ARTIST'S OWN POSSESSION

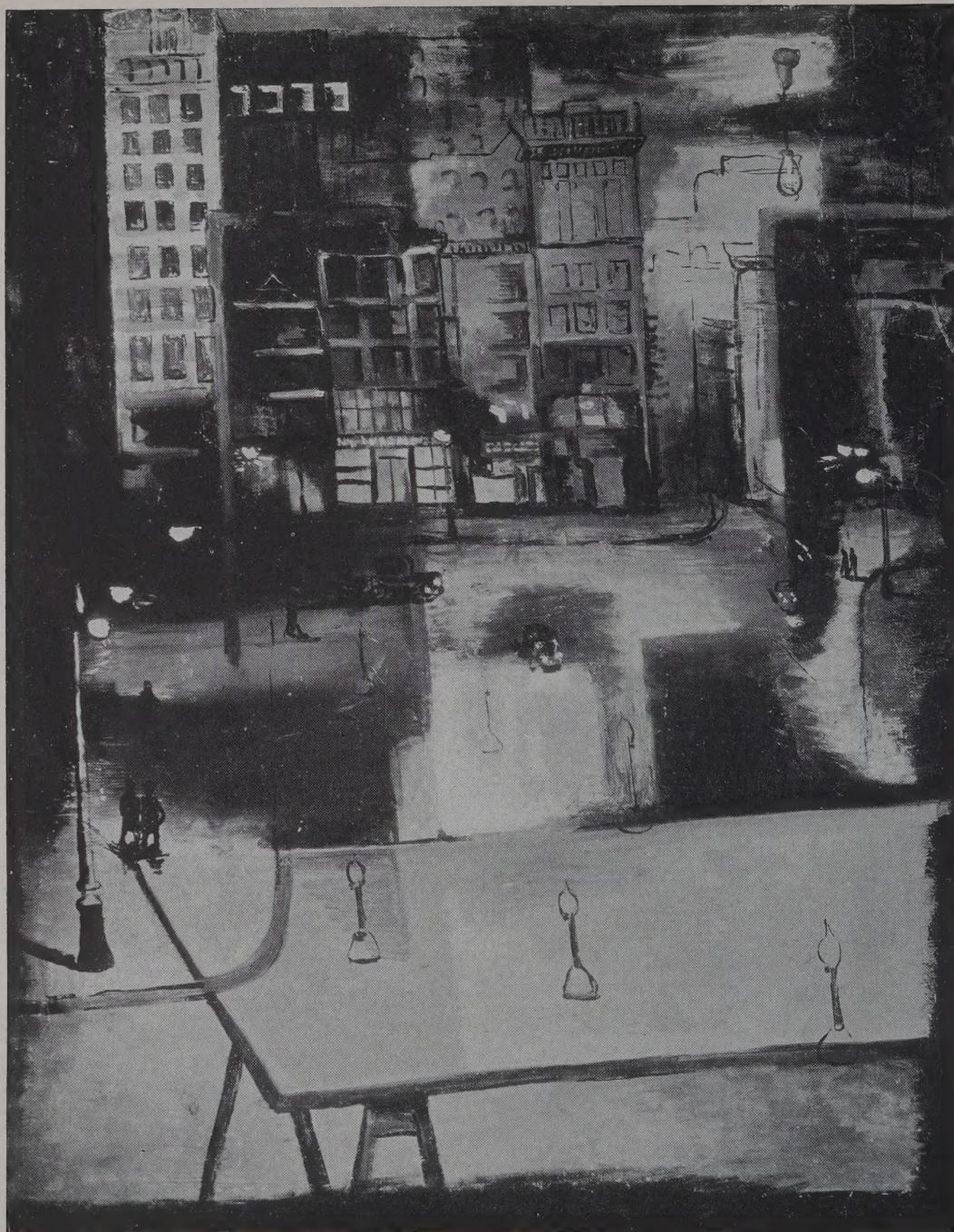
discourage my interest in drawing. They argued that there was no future, or career, in art and that it would only be a distraction to my financial success, that I must give up this incessant drawing and concentrate on more serious things. They were quite generously trying to prepare me for the violent change in environment I was about to face and perhaps spare me some of the difficulties their friends had gone through. But it was at the cost of the thing I liked doing most, so naturally my interest in going to America declined considerably.

After arriving in New York there followed a period of about five years during which I did little or no drawing. Not only was the change in environment oppressive, but I also found no spare time for, what my relatives still considered, this whim. My days were spent learning English at school and, in my free hours, working at odd jobs in order to contribute to my board and keep as well as I could. I finally found a steady job, but continued my studies at night. I was working from seven-thirty in the morning till seven at night with a half hour off for lunch, and naturally was so exhausted by the end of the day that I soon had to withdraw from the night school.

By the time I was eighteen I was earning a little more money with better hours so I started drawing again, this time with the definite purpose of becoming a cartoonist.

Right: MORRIS KANTOR: YOUNG WOMAN. OIL, 1925. *Below:* MORRIS KANTOR: PARIS FROM THE ILE ST. LOUIS. OIL, 1927





MORRIS KANTOR: UNION SQUARE. OIL, 1928. COLLECTION OF MR. A. CONGER GOODYEAR

My drawing consisted of quite indiscriminately copying everything I laid my eyes on in the hope that I could perfect myself in that way. Then, by chance one day, I met a student from the Independent School of Art. When he saw my drawings he was very encouraging and suggested that I enroll in the night courses at this school. He also advised me to aim higher than cartooning, but my interest was completely absorbed by the idea of combining drawing and earning a living. However, art school sounded like a sensible idea so I joined two years later when I had saved enough money for the tuition.

The Independent School of Art was like a new world to me; the language spoken there was as foreign to my ears as English had been when I first arrived in this country. I had

never known artists or conceived that there might be more in art than mere reproduction, but here I came in contact with a group of rebels in art. They had a zest for trail-blazing and were experimenting with their own forms as freely as they chose. The constant talk about the Armory Show, Cézanne, Van Gogh, Gauguin, Picasso, about good and bad art, were the first views I had ever heard expressed. I was both impressed and influenced by the liberal point of view. Homer Boss, the instructor, and A. S. Baylinson, who was at that time the secretary of the school, did much to encourage me and I immediately set to work drawing and painting along my own lines, having at the first contact with these people lost my previous ambition to become a cartoonist.

From the start I painted with a great freedom, working without hesitation or fear and entirely free from all influences of the masters, old or new. I dealt mostly with nudes in exaggerated forms, carrying the background into a design suggested by the movement of the figure.

By 1919 I found myself gradually breaking away from the kind of work I had been doing. I wanted "order." Also I wanted, and at this time developed, a keener sense of balance. In my search for these elements I continued to study the nude and spasmodically made compositions moody in expression. My main experiments, at this time, centered in trying to make the whole design play in and out all through it, giving to the subject both a moulded and a corrugated

effect. These were interesting and, in the end, clarifying efforts. My method was to start with pencil sketches—a system which I still employ. It assures me of a positive way to place the composition or figure on the canvas. Also it clarifies the arrangement of dark and light. I always started painting from the middle. Then I moved to either upper corner according to impulse, then down to the lower corner, then across the bottom to the other lower corner and thence up to the last corner. Later, when my work began to take a different turn, my method also changed.

It seems that right from the start I instinctively felt that changes of method and technique should go with every new phase or new idea. At the same time I felt, and still do, that

MORRIS KANTOR: OUT OF THE WINDOW. OIL, 1930



methods and techniques serve only as a means to express the things one wants to bring forth at the moment. They should not be repeated often, possibly not more than once. Each painting is a work by itself and should stand by itself, not only as to subject matter, but also technically. Variety is the basis of all living force, repetition the result of stagnation. The public, of course, prefers seeing the work of an artist done in the same manner, whether it is a landscape, a human being, or a log of wood. People do not realize or consider that the artist is constantly changing through the variation of his moods and ideas and even his health. He cannot be the same day after day.

At the end of 1924 my interest in abstractions waned. The

urge for realism obsessed me. For the first time I began to draw with a much closer observation. In the beginning the pictures were timid, delicately drawn, thinly painted, often in a monotone or in two or three colors with a fine line superimposed. This continued until the year 1927 which I spent in Paris. While there this phase of my work became much stronger in form and bolder in color. The change was due to the fact that the interest which I then developed for the old masters, came logically and at the right time. I believe the danger to a student of getting obsessed by the old masters in his early days is that it gives him a tendency to become a little old master himself. Influences are good when one knows what to do with them.

MORRIS KANTOR: INTERIOR. OIL, 1931





MORRIS KANTOR: HAUNTED HOUSE. OIL, 1932. COLLECTION OF THE ART INSTITUTE OF CHICAGO

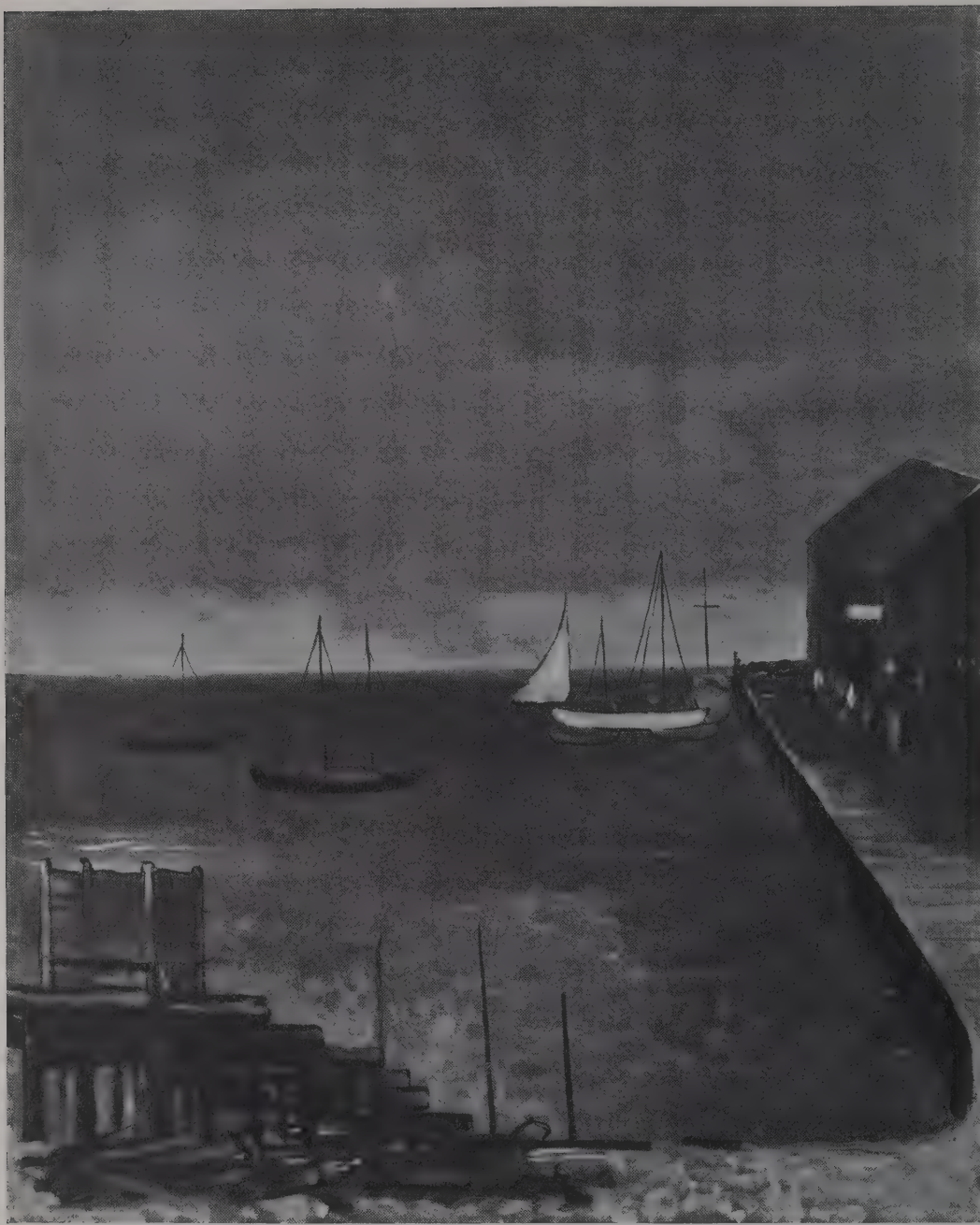
My year in Paris was a godsend to me. I am thankful to the few people who made it possible. Up to that time I was earning my living by working in the daytime. I painted at night and on Saturdays and Sundays. Also occasionally there were layoffs on my job which gave me more free time in which to paint. This was my first experience of being able to devote my whole time to my work. Fortunately I have been able to do so ever since. In Paris, at the beginning, I went to the galleries a good deal. I was surprised to notice that the work of the most important French moderns could be seen much better in New York.

However, the tempo of this art world fascinated me. It was completely different from New York. There was such lack of inhibitions. The artists used their freedom with daring and it was easily accepted. Why can't we in the United States give our artists this kind of encouragement, encouragement to be daring and experimental? Certainly a country of such vastness and wealth should encourage the artist to dare. Architecture and engineering dare, but not art. Is it the

artist's fault or the lack of encouragement he receives when he makes the attempt? The answer is obvious. He is not encouraged in the right to differ. He is told he is un-American unless his psychology is that of the simple soul painting farmers eating flapjacks for breakfast or a dying dog on the prairie—the American Scene.

I wonder whether the French have a scene in this obvious and literary sense. Not that I am against the American Scene which has many interesting aspects, but there has grown up in the minds of people an attitude that any painting depicting a story, or with a literary content, is a work of art, whereas, in many cases, it is not even good painting. People should be proud of their national art, but not in a chauvinistic manner. A conscious patriot in art should be distrusted since the making of a work of art with a national flavor is not done deliberately. Art is growth, but not a mushroom.

However, to come back to where I left off, to my surprise while in Paris I found myself, instead of following the



MORRIS KANTOR:
THE WHARF. OIL, 1933

PHOTOS COURTESY FRANK K. M. REHN

modern trend, spending most of my time at the Louvre. Although I also painted I felt disorganization within myself and in my work. The canvases gained more strength and color but were empty.

After my return in 1928 my wife and I went to the country in the early spring for the season. Never having lived in the country the solitude and simplicity of the place affected me. My work took on a new character. The humble interior of the American farm house, old and quaint, with its peculiar moldy smell, the fading beauty of old plaster discolored by time and living, layers upon layers of wall paper, all turned my imagination to the past, to the people who had lived there and gone. My emotions were aroused. This first introduction to this material brought forth only a series of simple still-lives of old oil lamps and tables.

When we moved back to New York in the fall we took a place on Union Square which gave me a new motive. Looking

out into the Square in the evening through the window the reflection of the interior on the window pane imposed on the exterior gave me new ideas. The character of these paintings was different from anything I had ever done. The canvases were divided into two or three lengthwise planes, and the general color scheme laid in. Immediately I began to make the drawing with a round, thin brush. I then constructed and modelled the forms as much as I thought necessary. The whole approach was sketchy, and came to the point quickly yet with a feeling of being well organized.

For the following few years I resumed my interest in American antiques. I painted interiors and introduced the same note, as in the Union Square pictures, of indoor and outdoor together in order to create the atmosphere of the inside of the house and its relation to the outside environment. Technically these paintings differ from the earlier still-lives and the Union Square pictures. They are more



above: MORRIS KANTOR: THE LIGHTHOUSE. OIL, 1938. AWARDED THE TEMPLE MEDAL FOR THE BEST OIL AT THE CURRENT PENNSYLVANIA ACADEMY'S ANNUAL AND SECOND PRIZE AT THE LAST CORCORAN BIENNIAL. Below: MORRIS KANTOR: GRAY DAY—TRURO. OIL, 1938



finished and I paid more attention to detail in order to bring out the character of the objects.

The sea fascinated me too, and helped me to widen my subject matter. It stirs my emotion. I never tire watching its constant movement and its perpetual change of color. It throws off a variation of moods, sometimes seeming a part of you and at others isolated and detached. I am particularly moved by it on grey days and at twilight, but especially on grey days. On these days it is more gentle, more mysterious and makes me feel a part of it, whereas at twilight its melancholy seems to isolate it from all life. When I paint it I observe it, make drawings, come back and think about it. I try to treat it as a memory from the beginning because I

know that tomorrow is just as much another mood as another day. Because of my lack of understanding of the subject my seascapes were more direct than my other paintings. It was several years later, in 1934, when I visited Cape Cod for the first time, that I began to understand it better. I interpreted it in various ways, using arbitrary colors with different combinations in each painting to express the thing I wanted, and varying the textures to keep the paintings fresher and to avoid monotonous repetition.

Mannerism and technical tricks too often give the effect that the work of the artist is done in one day. It is really the result of a reflective mind seeking satisfaction. To find a "style" is necessary. To be possessed by it is dangerous.

MORRIS KANTOR: WILLOW TREES. OIL, 1937. COLLECTION OF THE METROPOLITAN MUSEUM OF ART





MORRIS KANTOR: ON THE BEACH. OIL, 1939. COLLECTION OF THE METROPOLITAN MUSEUM OF ART

Sometimes I laid in the background first and the object later, or vice versa, but in either case the plan was always made ahead. The drawings were precise and exact, the application of the pigment varying with what I wanted to say. I paid attention to the big spaces in order to give balance and design. Exaggeration is very impressive, but it is difficult to paint a figure precisely and exactly and still make it interesting.

In painting pictures I don't try to specialize in a so-called "type," nor is it my interest to convey a message through them. I don't aspire to be either a preacher or a social reformer. I have a strong belief that art has nothing directly to do with political or social upheavals. If one should search

for art merits in squabbles, or so-called "struggles," the past would be a good proof of such futility.

No artist who deliberately uses propaganda as a means, succeeds as an artist. Let them leave that to the cartoonists. True, political and social events have been used by artists of the past as a theme for their compositions, but only from an historical angle. Some may argue that artists in the past used Christianity as propaganda. The fact is that Christianity has produced art, not art Christianity. I myself cling to my ivory tower because it is the only way I can do my work. Still, despite the above, I have no desire to prove anything or change any artist's way of painting; it is my firmest belief that it is every man's privilege to work as he feels inclined.



One of the Galleries in the Los Angeles Museum of History, Science and Art where the exhibition showing the Development of Impressionism was installed. At the extreme left Manet's "Portrait of Monsieur Pertuiset, Lion Hunter," signed 1881, is recognizable. Note extensive labels.

A MUSEUM COMES ALIVE

BY ARTHUR MILLIER

IN HIS RECENT survey, *The Museum and Popular Culture*, T. R. Adam, comparing the museums of leading American cities, placed the huge Los Angeles Museum of History, Science and Art at the bottom of his list. He was dead right—two years ago. Since he wrote, however, the museum's worth and service to the community have notably increased. And with the assumption of its directorship last June by Roland J. McKinney the long moribund institution has at last come alive.

In terms of New York, Chicago, or Boston, Los Angeles never had a museum. But then it is only a few years ago that Los Angeles had no harbor, no aqueduct, no Olympic Coliseum, no Hollywood Bowl, no Hollywood itself. Without Los Angeles to guarantee absorption of its power, there might have been no Boulder Dam.

This is a city given to fantasies, but also to achievements. Its civic leaders follow will-o-the-wisps. But they also do big practical things. Albert Bender, San Francisco's kindly Maecenas, says God gave his city its natural advantages whereas Man made Los Angeles from scratch, harbor and all.

Schemes to make Los Angeles "a great art center" have been hawked about town by amiable crackpots or professional promoters for years. Civic leaders without understanding or real interest in art hopped fatuously from bandwagon to bandwagon. That pet cultural ditty of the business man: "We have progressed marvellously in the fields of industry and commerce, but we have neglected the higher and finer things of life," has echoed flatulently from luncheon tables for a quarter century and more. And underneath these

windy doings, sometimes vaguely sensed by the speech-makers, the place really was becoming an art center of promise.

The local art schools were drawing students from half the states in the Union and turning them out well equipped for work in studio, commerce, industrial design, and motion pictures. Hollywood had already created a ready market for trained architects, painters, and sculptors and was getting most of its talent from the city. Then came the animated cartoon studios and the demand for artists was doubled or trebled.

With this means to a living at hand, there was growing up a vigorous group of artists, mostly painters, a group still immature yet which is already making its impression both here and in Eastern exhibiting centers.

And, as the fear of depression lessened, art dealers once more opened sales galleries, a movement which has grown until Los Angeles, and especially West Hollywood, has become the first stopping-off and exhibiting point for art dealers after they leave New York.

The Los Angeles Museum was opened to the public in 1913 in an ugly building, specially designed, which was thought beautiful at the time. Exposition Park, which now also contains the Coliseum, the State Exposition Building, an armory, and a recreation center, besides charming lawns and gardens, was the creation of William M. Bowen, a public-spirited lawyer. Bowen, who taught a boys' Bible class on Sundays, was annoyed because a trotting track lured his students away. Out of his efforts to have the track banished grew the park and its buildings. For Bowen discovered that the land used by the horses had been filched

from the State. Through years of persistent political work he gained his end, then went on to realize the larger vision of a great cultural-recreational park for the people.

The original museum building was, in time, built into a concrete monster which, large though it is, is still only one-half the projected structure. When depression stopped such enterprises, the museum remained with its immense exterior left in the rough. It still is.

The departments of science and history soon outdistanced that of art in the amount and importance of their possessions. The museum is famous, and rightly so, for its installations of prehistoric animals recovered from nearby oil sumps, and for its superb displays of North American and African mammals. Of ancient works of art it possessed none. Only one man, William Preston Harrison, interested himself in building collections of contemporary American and French painting. While occasional good traveling exhibits supplemented those by local artists, a program of displays organized to inform the community had never been tried. There was neither a leader capable of inspiring and conducting an intelligent program, nor was there organized public support to back such a program. But a widely scattered, if uninfluential, public was growing aware of the community's lack of a center for art.

Perhaps the peculiar conditions under which the museum had come into being were responsible for its backward state. Most museums are started by private citizens and, even when the government accepts the building and pays for maintenance or operation, specially interested groups direct the policy which is followed.

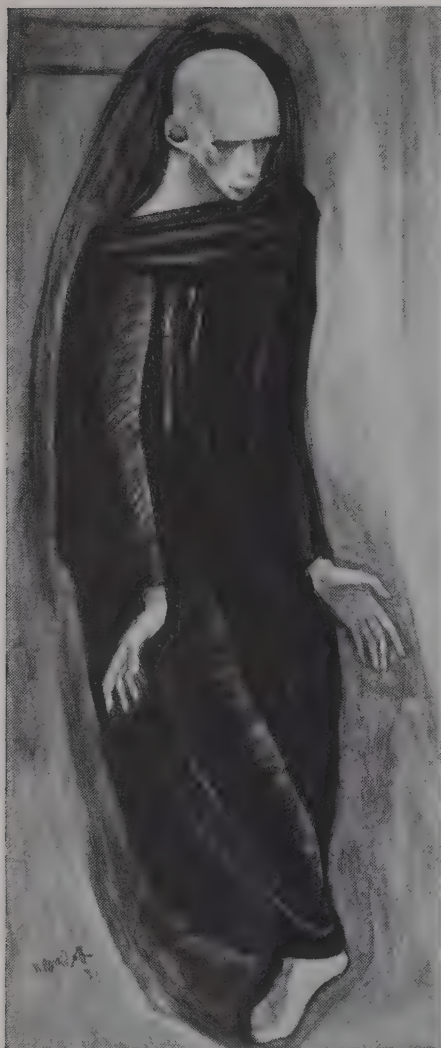
The Los Angeles Museum, however, was initiated by the County and was completely maintained and operated by it. The County selects all its employees and, to this day, only the County can permit the museum to spend sums exceeding twenty-five dollars. The "board of governors" of an institution so constituted was merely an advisory body. The museum was run by a system of compromise between its director and the constantly changing Board of County

Supervisors which hired him. The only long-range policy achieved under such a set-up was in building. Pressure to purchase collections was applied, not to a director and his interested trustees, but to the County Supervisors who could have little direct knowledge of museum values.



ABOVE: Degas: *Madame de Nittis*. 1872. Lent to the *Development of Expressionism Exhibition* by Durand-Ruel. BELOW: Richard Parkes Bonington: *Hillside*. Oil. Lent by M. Knoedler and Company to the *Impressionism show* at the Los Angeles Museum through the past month





EXTREME LEFT: Nicolai Remisoff: *Costume for Kreutzberg in "The Fallen Angel."* Lent by the artist. LEFT: Allan Clark: *Parvati.* Lent by Dalzell Hatfield. Both were shown in the *Exhibition of the Dance* held in December, 1939, at the revitalized Los Angeles Museum

What few purchases were made in this way were no bargains.

The museum's failure to serve the public, although it had amassed through gift or loan much excellent material in science and history, reached supine levels during the depression. It is true that many finer museums in America were closed during those difficult years. But the dingy galleries and the failure to make educational use of even the existing material became so noticeable, at the very time when people, especially young ones, needed a live museum, that criticism became vocal. This writer made a series of newspaper attacks upon the museum during two years. A faction in the Museum Patrons Association became convinced that no progress was possible in a politically controlled institution. This group finally withdrew from the museum, took their existing \$30,000 fund with them, reformed as the Los Angeles Art Association. They aimed to found a new "non-political" art museum, or to get control of the existing one.

This was a disastrous move. The Association, which still exists in a comatose state, was constituted almost entirely of people to whom art meant the Parthenon, the Louvre, and John Ruskin. They distrusted all living artists except the academic ones. They made several valiant efforts at large-scale exhibitions but invariably gave them a twist which provoked ridicule or indignation among the small



Marble Vase. Uloa Valley. Maya. Lent to the Pre-Columbian Show at the Los Angeles Museum of History, Science and Art this month by the University Museum

handful of collectors and real artists, and among the growing ranks of art-educated people. They wanted plush art in a monkscloth age.

Yet this split eventually benefited the community by provoking a struggle. The museum, challenged, tried to improve its art department. And one man—the real hero of this war—set himself the task of turning a mausoleum into a great museum. That man is William Preston Harrison.

A son of Chicago's "most popular mayor," Carter Harrison, Preston grew up in a tradition of art-collecting as a public duty. The Harrison Gallery of American Painting was his early gift to the museum. To this he added galleries of modern French art and of American water colors. For years he was art's one real friend among the governors—and they usually fought him to a stand-still. But Harrison

never quit nor, for long, lost his happy temper. He served both with the museum and, until he felt it impossible to continue, with the Art Association. He worked out several schemes to transfer control of museum operation from the County to a non-profit corporation. These, perhaps fortunately, fell through. But two years ago his efforts were crowned when the County Supervisors gave the direction of the museum to the board of governors, which, in turn, formed a non-profit corporation to accept objects or money for use in the museum. Almost immediately two important art collections were given; that of Allen C. Balch, which includes the finest quality Flemish and Renaissance paintings in this region, being deeded to the corporation; and the Mary D. Keeler collection, especially rich in good nineteenth-century American painting, being given outright to the

(Continued on page 194)



Tom Craig: Charlie Romero. Oil. Included in this artist's one-man show at the Los Angeles Museum. One of a series of such exhibitions of work by local painters and sculptors



CIBORIUM, CHAMPLEVÉ ENAMEL. 7½ INCHES HIGH. PROBABLY ENGLISH, XII CENTURY. GOURD-SHAPED BOWL ON RING FOOT, DOMED COVER WITH FINIAL. SURFACE COVERED WITH CHAMPLEVÉ ENAMEL: TYPOLOGICAL SCENES IN MEDALLIONS. LENT BY MR. J. PIERPONT MORGAN

THE ARTS OF THE MIDDLE AGES

BY GEORG SWARZENSKI

EVERY GENERATION HAS had its characteristic attitude towards the art of the past, but the origin of this attitude is not easy to explain. The general reaction of the present time to medieval art is so confusing that it is impossible to define it. There is obviously no lack of interest. More than ever before scholars devote themselves to the study of medieval art. Museums and collectors are anxious to add medieval art to their treasures. The illustrated art books, so much in vogue today, give more and more space to

masterpieces of the Middle Ages. No one who goes to Paris would think of missing Chartres, and The Cloisters in New York rivals in popularity the Metropolitan Museum and the Museum of Modern Art. But medieval art has claimed such attention for only a few decades. It was but a century ago that artists, scholars, and laymen were prejudiced against it—at least against its esthetic values.

Thus, in spite of the increasing interest, our attitude towards medieval art has not yet fully developed and, perhaps happily, it evokes no one typical response today. In the beginning it aroused a romantic interest and feeling for

the past: to archeologists medieval art offered an authentic source of information regarding medieval customs. Above all it was recognized and identified as religious art originating in and glorifying the Christian faith and the Church. Art historians began to discover the evolution of the medieval style, anxious to find elements of classic tradition or precursors of the Renaissance, and they were satisfied to note any progress in realistic rendering and technical excellence. Later its very aberrations and the contrast between it and all other European art were recognized to be the spontaneous



Just above: RELIQUARY SHOE. EMBOSSED LEATHER WITH STORY OF SAINT MARGARET. FRENCH, XV CENTURY. LENT BY THE BRUMMER GALLERY TO THE MEDIEVAL SHOW AT BOSTON. *Top, left:* PRESENTATION IN THE TEMPLE. FROM A PSALTER. XIII CENTURY. LENT BY MR. ROBERT GARRETT. *Below, left:* NATIVITY OF CHRIST WITH ALLEGORICAL IMPLICATIONS. MINIATURE ILLUSTRATING A GOSPEL OF ST. MATTHEW FROM THE CATHEDRAL TREASURE OF TRIER. WESTPHALIAN, LATE XII CENTURY. LENT TO THE EXHIBITION BY THE CLEVELAND MUSEUM OF ART



MADONNA BETWEEN TWO SAINTS. IVORY. BYZANTINE, C. 1000. 6 $\frac{3}{8}$ INCHES HIGH. LENT TO THE EXHIBITION OF ARTS OF THE MIDDLE AGES AT THE MUSEUM OF FINE ARTS, BOSTON, BY THE DUMBARTON OAKS COLLECTION. THE EXHIBITION REMAINS OPEN THROUGH MARCH 24

outgrowth of northern culture. Finally, the esthetic value and the original beauty of medieval art were sought for their own merit. But there have been and still are, of course, many approaches to medieval art.

The exhibition shown in the Boston Museum does not demonstrate one of the many aspects of medieval art only, or dwell on any one especial field of its amazing productivity. The examples and groups of works gathered will appeal to many different tastes. The exhibition aims to portray medieval art as a whole and to show how it contributes to the great realizations of human creative imagination and skill.

For this reason the exhibition is as inclusive as possible. About three hundred and thirty items from almost all European countries are on view. They represent every medium and technique as typically employed for objects of ecclesiastical and profane use. Needless to say, the exhibition cannot aspire to systematic completeness. The limitations are obvious. Loans from Europe, where so much medieval art remains, could not be obtained at the present time—every item has been borrowed from collections in this country.

Right: JEAN BARBET OF LYONS: THE ANGE DU LUDE. EMBOSSED COPPER, FRENCH, 1475. APPARENTLY INTENDED AS A WEATHER-VANE FOR THE SAINTE CHAPELLE, PARIS, THE STATUE WAS REMOVED IN THE NINETEENTH CENTURY BY THE MARQUIS DE TALHOUET TO HIS CHATEAU DU LUDE. LENT BY MR. J. PIERPONT MORGAN TO THE MIDDLE AGES EXHIBITION, BOSTON. Below: SAINT JOHN. ILLUMINATION FROM THE NEW TESTAMENT. BYZANTINE, XIII CENTURY. LENT BY WALTERS ART GALLERY



ATELIER OF ARNOLFO DE CAMBIO: ADORING ANGEL. MARBLE. FLORENTINE, C. 1300. FROM THE OLD UNFINISHED FAÇADE OF THE DUOMO IN FLORENCE. LENT BY MRS. A. KINGSLEY PORTER, CAMBRIDGE



Right: LIFE OF CHRIST. IVORY DIPTYCH. FRENCH, C. 1320. 10 $\frac{5}{8}$ X 9 $\frac{7}{16}$ INCHES. LENT BY THE MUSEUM OF THE RHODE ISLAND SCHOOL OF DESIGN. *Below:* CAPITAL. TRIPOD BETWEEN GRIFFINS. ITALIAN, XII CENTURY. RECENTLY ACQUIRED BY THE MUSEUM OF FINE ARTS, BOSTON, AND INCLUDED IN ITS PRESENT MEDIEVAL EXHIBIT





SASSETTA: ST. ANTHONY ABBOT TEMPTED BY THE DEVIL IN THE SHAPE OF AN ANGEL. TEMPERA. SIENESE, XV CENTURY. LENT BY THE YALE UNIVERSITY GALLERY OF FINE ARTS TO THE BOSTON MUSEUM'S CURRENT EXHIBITION OF THE ARTS OF THE MIDDLE AGES

This lack is indeed noticeable but will be compensated for: the visitor will probably be surprised by the evidence of the importance of American collections even in this hitherto not too popular field.

The outstanding medieval works from American collections have never before been shown in such a comprehensive exhibition. The contribution the show makes, however, does not wholly depend on the most famous works in the great collections. A selected number of unknown works chosen by discriminating amateurs have been included to round out certain groups, and important contributions have been sent by New York art dealers. Many of them call to mind the dispersion of old collections, while the exhibit as a whole illustrates a memorable chapter in the history of collecting.

This exhibition has been confined to the period from 1000 to about 1400, not for technical reasons, but to emphasize the most striking and powerful expression of medieval art:

the Romanesque and Early and High Gothic. The preceding period was represented in the notable exhibition, "The Dark Ages," at Worcester in 1937. The last phase of medieval art—the late Gothic of the advanced fifteenth century—is only indicated by some few outstanding examples showing the vitality of the medieval tradition in that changing period. The sensitive visitor will be glad to see some of the most fascinating Sienese paintings of the quattrocento—the Sassetta from the Yale University Gallery of Fine Arts; the Giovanni di Paolo from the Art Institute of Chicago—not in the usual rank and file of Italian Renaissance paintings but in the midst of Gothic art, and he may well realize that the beautiful Ange du Lude that had never before left the Morgan Library is dated as late as 1475, the very year when Michelangelo was born.

The chief aim of the exhibition is to illustrate the universal character and development of Medieval style and to indicate

its regional differentiation. Five rooms on the first floor are dedicated to Byzantine and Romanesque art. Two large galleries on the second floor to the later period. The few and significant Byzantine works—ivories from the Dumbarton Oaks Collection, miniatures from the Walters Art Gallery and Mr. Robert Garrett's library, and some gold cloisonné enamels—are gathered in a special room for the sole purpose of showing the influence of Byzantine style on western art. The main intention is to display the exceptional productivity of the occidental countries. English, French, German, the important and puzzling art of the border countries—Lorraine, the Channel Region—are represented by both outstanding and typical works. There are examples from Spain and Bohemia; two special rooms show how Italy was going her own way in the Romanesque and Gothic periods.

A striking feature of the exhibition is the important share

of objects of small size and the so-called "minor arts." There are obvious technical reasons why the representation of sculpture has been limited to only a few monumental statues and why stained glass has been omitted. But monumental style is never to be identified with mere size and medieval art is inseparable from craftsmanship. In the exhibition rooms paintings and sculptures are therefore surrounded by admirable examples of the minor arts in all mediums and techniques. The focus changed in the different periods and countries from one art to another, but the exhibition emphasizes the importance of the minor arts. They reveal not only incomparable taste and refined skill but also the essence of medieval character and spirit. Many of the small *objets d'art* in the exhibition, hardly known and never exhibited, were undoubtedly made by the prominent and most advanced artists of their period.

GIOVANNI BARONZIO: ADORATION OF THE MAGI. TEMPERA. SCHOOL OF RIMINI. THIS PAINTER SIGNED AND DATED PAINTINGS IN 1344 AND 1345. 24 INCHES SQUARE. LENT TO THE BOSTON EXHIBITION OF THE ARTS OF THE MIDDLE AGES BY MR. SAMUEL H. KRESS





San Ysidro, Patron Saint of Farmers. Bulto from New Mexico. 21 inches high overall

PHOTOS BY LAURA GILPIN. ALL PHOTOGRAPHS WITH THIS ARTICLE COURTESY TAYLOR MUSEUM FOR SOUTHWESTERN STUDIES, COLORADO SPRINGS

SAINTS AND A DEATH ANGEL

BY PEPPINO MANGRAVITE

THERE HAVE BEEN instances in history when symbols have had the power to alter feelings and attitudes. So it was in the mid-sixteenth century, when Spanish explorers and colonizers confronted the native Indians of the Southwest, particularly in the northern part of what is now New Mexico, with strange attitudes and an alien symbol—the Christian symbol. Then and there a change took place, long before the American conquest. Its traces can be found in

the arts and crafts of the period, especially in the santos, religious images painted on wooden panels or carved in wood.

It is not surprising that practically nothing has been written about the New Mexican santos. This religious art, though Christian in intention, is primitive, even savage, in appearance and execution; thus not only its aspect of spiritual communication but the fact that it was a Latin manifestation made it mistrusted by Americans of the Puritan strain. In the past fifteen years, however, artists living in New Mexico have noted the esthetic merit of the santos, Andrew

Dasburg being one of the first to make a study of them. Others followed; and while some acquired them merely as curios and some for speculation, a few discriminating persons, out of genuine enthusiasm, assembled large collections to further their study. One of these is housed in the Taylor Museum for Southwestern Studies in the handsome modern building of the Colorado Springs Fine Arts Center. Fine examples from this collection are reproduced with this article.

Here is a spiritual art, medieval in conception and craftsmanship. It is energetic and straightforward and at the same time enthralled by the primitive ecclesiastical forms of masochistic rites. There is no record of its evolution, nor any evidence of its progress. It is said that many santos were originally brought from Spain; yet they show scant traces of the logic and coherence of work done in the mother country.

Colonization in the Southwest did not take place until the early seventeenth century. Some colonists came directly from Spain, others from Mexico. All of them were devout Christians, thus bound with a common tie; but they served Christianity with individual passions. Above all, they were Latins bringing to their new environment a mixture of traditional habits which dominated their arts and crafts. The things they made are emotional abstractions of a kind that are shaped only by native instincts and legendary superstitions. Culture does not enter into this particular phase of art, unless we take it to include a propagation of Christianity which ennobled the soul of the Southwesterner without training him for a mature art. But highly developed culture is not always a requisite for a fine art, as that of the Southwestern craftsmen shows.

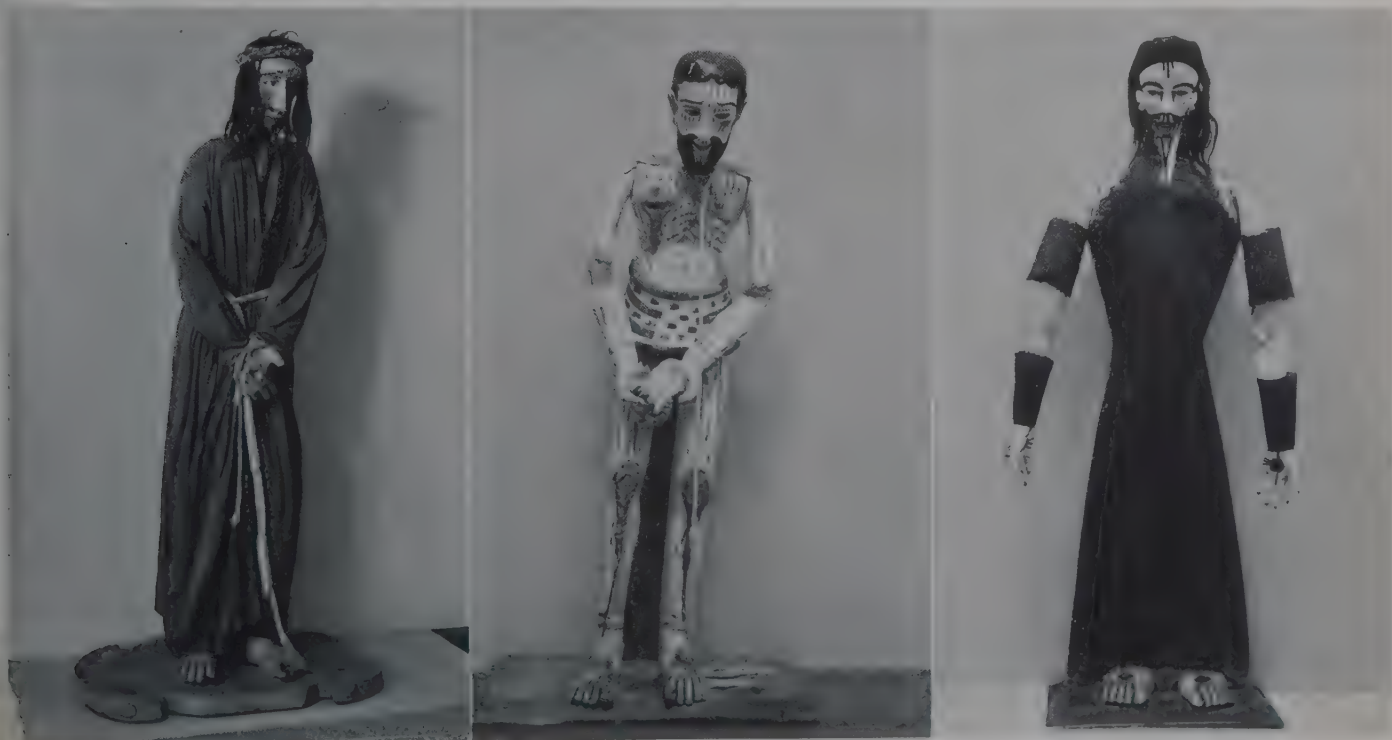
This Spanish-American art appears at its best and most significant in the santos. The term here indicates only a

religious object and not the depiction of any particular saint. The two best known types are the bultos, wood figures carved in the round, and retablos, paintings on flat wood surfaces. Until ten years ago they abounded in New Mexico; not a mission, hacienda, or adobe was without one. Today the average individual has replaced them with modern productions in cheap plaster or with chromo prints.

. . . .

MOST SANTEROS (makers of santos) were members of the clergy. They preached and performed their rituals according to the rules of the Church, but fashioned religious images by instinct. Theirs must have been a beautiful service by any standard; their work as craftsmen took them into a business, commercial in the modern sense, but run for the benefit of the Church. The production of santos increased to satisfy the demands of the colonists and the growing number of Indian converts. No art really functions unless it meets the needs, standards, and tastes of those for whom it is intended. There is evidence that the santeros seldom failed to make their art function. Like the itinerant portrait painters of New England, they traveled from village to hamlet and to remote yakals, ministering to the worshipers and making for them a bulto for a niche or a retablo for an altar. These images would approximate the people's conception of their favorite saints, most beloved of whom seem to have been the Virgin of Guadalupe, Saint Joseph with the Christ Child, and the Mater Dolorosa.

The santero's task was indeed a noble one to the devout Christian—not so to the friendly but agnostic Indian. History records bloody conflicts between settlers and Indians over the "power" of the santos, which worked "miracles" for its worshippers and "devastation for the Indian unbelievers."



... ee Penitente Cristos. A detail of the center figure is reproduced on this month's cover. "Integrity and vision, intensified by long suffering, must have produced these Cristos. Cristo A [LEFT] looks human; Cristo B [CENTER] inhuman; Cristo C [RIGHT] unhuman," writes the author

Proximity in living and inter-marriage, however, neutralized their passions into common natural needs, and in the course of time aboriginal characteristics even altered the form of the santos.

The technique of the santero was not intricate or difficult. Considering the lack of adequate materials and appropriate tools he managed to carry on his work with apparent ease and satisfaction. The foundation for a bulto was generally of native cottonwood, which is soft and easily carved. Pinewood was used for retablos. Both the bultos and retablos were covered with a thin solution of gesso (native gypsum). Color was applied later.

If only by the accentuated expressions of spiritual emotion, the bultos are more compelling than the retablos. Whether the carved figure represents a flagellated Christ on the Cross or a demon, one is always conscious of the workmanlike performance of the maker. It is the workmanship of the peasant: simple, honest, and without distinction.

In form it is often akin to that of the African Negro carver, lacking, however, his sensuous feeling for the medium. A bulto was seldom carved out of one piece of wood. Regardless of its size (they ranged from ten to thirty-six inches in height) the head, and hands, and occasionally the legs were carved separately, then assembled with glue. As often as not the head was shaped according to the worshiper's particular fancy of his patron saint.

Some of these have the same charm one often finds in archaic sculpture and are not unlike the best ships' figure-heads and wooden Indians carved by the Eastern settlers, they hold our attention by their unpretentiousness. *San Ysidro, Patron Saint of Farmers*, exemplifies the humble approach of an unknown and undisciplined craftsman toward his craft. It is probably one of the few static bultos in existence, in that it displays none of the spiritual and emotional gestures which characterize most santos, particularly those by Los Hermanos de la Luz, of the Penitente sect. This bulto of San Ysidro is a beautiful example. The two figures in it are solid and earthy, and of a Latin strain, yet they and the oxen do not seem in the least terrestrial. From every angle this little wood carving seems to show the figures floating in space instead of performing their task of riding over the furrows of newly conquered soil. This quality of spiritual serenity is no mere accident. It can be discerned in many other bultos if the spectator is willing to dissociate himself from his preconceived notions as to what makes for art. And perhaps he may even have to go further than that and invent some plausible or implausible reason which leads him personally to discern the cause and thus enjoy the effect. This is in fact the only real esthetic thesis applicable to the enjoyment of any form of art.

How else could one enjoy the beauty of the twenty-one-inch wood-carving of San Ysidro? There is nothing studied in this piece. Both the carving and the coloring are straightforward in execution, and even in conception it differs from the Spanish version of the same saint. Other craftsmen revealed him in patrician clothes with outstretched arms, without the staff, flanked on each side by winged angels and preceded by four oxen. The *San Ysidro* reproduced is hatless

and wears peasant dress, as does the wingless angel. The coloring, though mellowed by time, is contrasted with southern vivaciousness. San Ysidro carries a green staff and a tin urn hangs, by a piece of green linen, from his arm. He wears a green skirt, a brown coat with yellow pockets, buttonholes, and edging, green underpants, and brown shoes. His legs are buff, his mouth like that of the angel (and the oxen) red. The oxen are white with black markings, their yoke yellow. The partly exuberant, partly funereal, color of the Spanish peasant covers a plastic expression of stoic Indian solemnity. By this time the currents of Indian blood, habits and traditions were already pervasive enough to alter the arts and crafts of the Spanish settlers.

. . .

LATER, DURING THE years of our Southwestern expansion and colonization, and the often bitter emotional conflicts which it brought, the Penitente sect appeared. In its dark and cruel rites the more tortuous Spanish-Indian temperaments found—and still do find—an emotional outlet. On occasion the Penitentes have expressed the fervency of their religion in their arts and crafts.

Fine examples of this are the Penitente *Death Angel* and the three different versions of the Penitente *Cristo*, all of which are reproduced. Unfortunately no record exists concerning the three *Cristos*, and for this kind of appraisal perhaps it is best not to bother with names and dates. For the moment it might be interesting to record the opinion of another artist. "Only a people with savage religious convictions," writes Dasburg, "could have done some of them [santos]. I know of no primitive work with greater integrity."

Integrity and vision, intensified by long suffering, must have produced these *Cristos*. *Cristo A* looks human; *Cristo B* inhuman; *Cristo C* unhuman. This last, in simplicity and imagination, transcends the first and brings to an esthetic conclusion the Spanish Indian urge toward spiritual heights.

I have a strong distaste for pinning the label "naive" on work by primitives, children, and adults. Any pictorial or plastic work intended to arouse emotions or give enjoyment to others is motivated by a great measure of sophistication. I will therefore promptly remove that label from the *Death Angel*. This extraordinary piece of wood architecture is the most deceptively subtle carving that has come from the Southwest; deceptive because it creates so strong an illusion and is at the same time a fine, convincing, and consistent work of art. At close range the *Death Angel* suggests a large spider craftily waiting to ensnare its prey. Who has not been fascinated by a spider in silent action? Here the fascination becomes greater for the *Death Angel* enters the consciousness as the work of a man whose mind and feeling are intensely coordinated to attain a mood of deception. Nothing appears real in this work. One must feel the patine of the wood to make sure that it is not stained bone. It required great sophistication to make the extremities of a merciless angel bellow towards the joints. It required imagination to attach real hair to a skull of wood in order to intensify the illusion, and indeed it required skill to produce this fine piece. They say that shortly after the



PHOTO BY LAURA GILPIN

Penitente Death Angel. 52 inches high. "This extraordinary piece of wood architecture is the most deceptively subtle carving that has come from the Southwest; deceptive because it creates so strong an illusion and is at the same time a fine, convincing, consistent work of art."



Nuestra Señora de Guadalupe (Our Lady of Guadalupe). Retablo from the Southwest. Like the other objects reproduced with this article it is in the collection of the Taylor Museum for Southwestern Studies, Colorado Springs, Colorado

Death Angel was finished, the grinding of steel gears could be heard everywhere in civilized New Mexico. The art of the santero had come to an end.

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MORE COPIOUSLY PRODUCTIVE than the craft of the bultos was that of the retablos. One can only guess why the overwhelming production of retablos was so high. Certainly in many examples it is not difficult to notice that as much time and energy was spent in the making of a retablo as was in the making of a bulto. It must have been difficult to hew with crude tools a piece of wood until flat and smooth

enough for the pictorial process. Many of these wooden panels display a struggle toward surface perfection more often than its attainment. However, after the wooden surface was prepared with a coat of gesso, it was easy for the brush to move on.

As a rule the design was brushed in with a swift outline of black or brown, often steady and sure, but at times jagged and dented as if dragged by old, unsteady hands. In most examples, however, the spectator is confronted by a vigorous and slashing line and a razorlike sharpness. With rare exceptions the linear design has been brushed without hesi-

tancy of vision and without interrupting the fluency of the brush stroke. The spaces were filled with flat areas of reds, blacks, browns, golden ochres, dull greens, and occasionally, blues. This last color is seldom found in old pieces. The main form in the retablos was attained chiefly by lines and flat colors and was often surrounded by an inconsistent decorative border of a somewhat geometrical design, smoothly undulated from light to dark. It is the linear directness that makes these retablos interesting. A three-quarter-view head is sharply accentuated with a swift, straight line on one side (see *San Geronimo*, reproduced) and contrasted on the other side with the waving irregularity of hair and beard. A full-view face, on the other hand, is outlined with a swift stroke of the brush. The features within are delicately placed with an effort to capture an expression of beatitude, sorrow, or fear. There is another type of retablo (*San Jose*, reproduced) in which the three-dimensional form is easily discerned. The borrowed influences are too obvious. For the time being, writing on this type of retablo must be postponed.

Were it not plain that the *santero's* art was not a direct borrowing from Byzantine, Gothic, or archaic forms, one would label it eclectic, but closer study dispels that supposition. These retablos have a peculiar style of their own, if it may be called a style. And yet it can be defined as such if we accept crude but characteristic forms of peasant and folk crafts as having a definite style. And why not? The pictorial calligraphy of *San Geronimo* with its semi-abstract human forms and religious symbols recalls no other art expression of a Christian image. The decorative tablet of *Nuestra Señora de Guadalupe* recalls many art forms and styles, yet on close study no one definite borrowed influence can be pinned on its design.

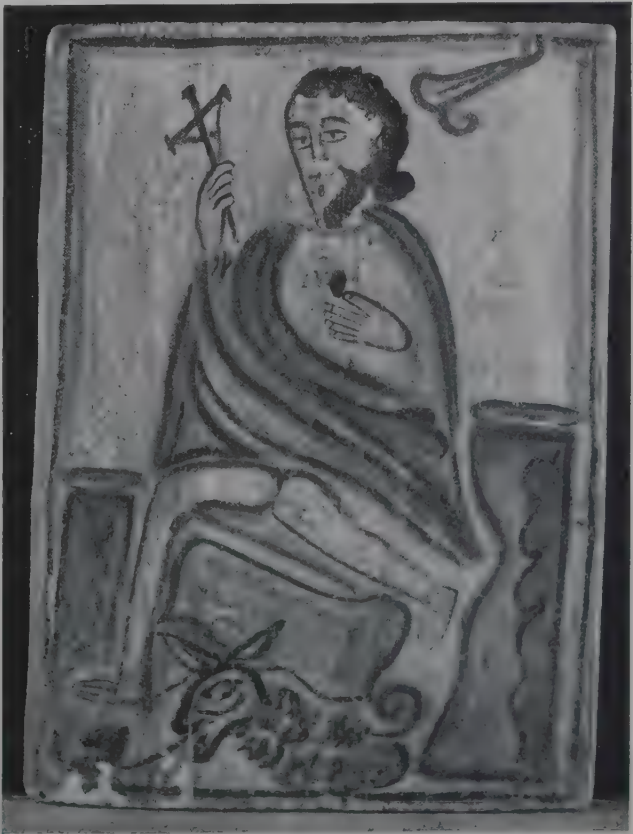
The *santero's* art was the direct offspring of an irresistible need conditioned by many moods, both traditional and aboriginal. There could not have been more than a dozen of these artisans in the span of two generations. In a state of isolation from the center of European influence they were wont to follow the Pueblo Indian mode of life. Their art attests to that. Its function was to meet fervent emotional needs in a highly emotional and traditionally superstitious people. Religion was their main solace in life and it gave them the security of a beatific sepulcher in death. For him life and death followed the same stream, except that death was the more realistic and tangible of the two. The *santero's* art is the expression of religious moods with an aura of macabre felicity. It is a minor art of no vast importance, but as a primitive document of the conflicts between the emotions of two disparate races, it is invaluable to history. And to any account of primitive American art it adds an important chapter alongside those on the early Eastern craftsmen and New England itinerants.

During the course of the rise and decline of civilization, time and art leave traces of indelible rhythms—the latter imbued in the sensibilities of man, the former ingrained in the aging tree. Whatever the merits and demerits of Southwestern art, it is nevertheless growing in interest and appreciation.



PHOTOS BY LAURA GILPIN

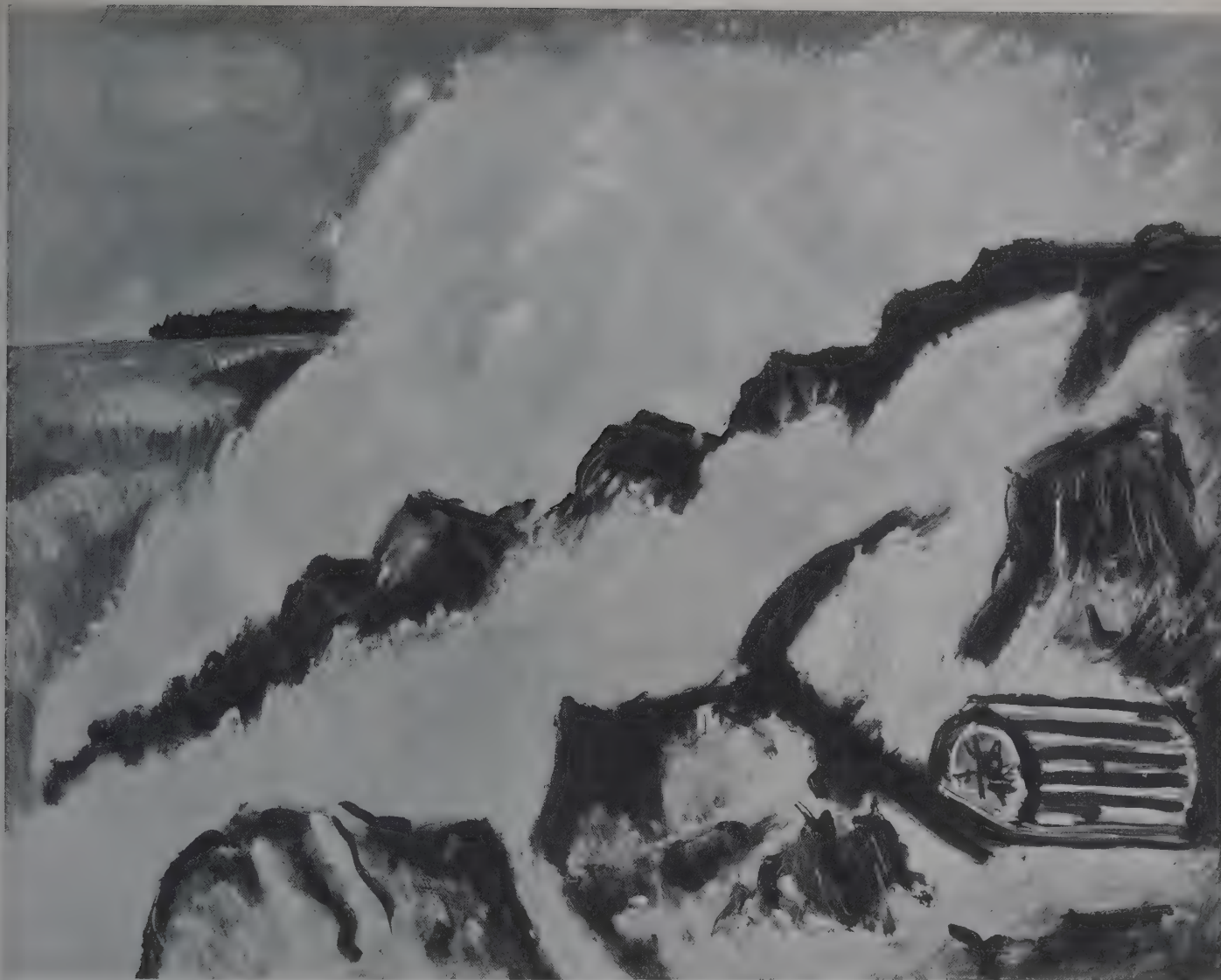
ABOVE: *San Jose*. Eighteenth-century retablo. "... borrowed influences are too obvious." BELOW: *San Geronimo*. Retablo. "It is the linear directness that makes ... retablos [like this] interesting"





Left: MAURICE GLICKMAN: SLUM KID. IN THE PENNSYLVANIA ACADEMY'S ANNUAL EXHIBITION. *Below:* CARL L. SCHMITZ: TRADE. PLASTER MODEL OF HIS RELIEF FOR THE FEDERAL TRADE COMMISSION BUILDING, WASHINGTON, GIVEN THE WIDENER MEMORIAL MEDAL AT THE PENNSYLVANIA ACADEMY'S 135TH ANNUAL EXHIBITION





MARSDEN HARTLEY: END OF THE HURRICANE, LANES ISLAND, MAINE. GIVEN THE SCHEIDT MEMORIAL PRIZE AT THE PENNSYLVANIA ANNUAL

THE PENNSYLVANIA ACADEMY ANNUAL

BY FORBES WATSON

IN VARIOUS CIRCLES, ostensibly connected with the world of art, the theory is held that to achieve the quantitative attendance desired by all circus managers, and by too many art exhibition managers, a merely dignified presentation of painting and sculpture is not enough. Hence the vogue for those ingenious devices employed to save the public from the effort which concentrating on "straight" art is supposed to entail. They were invented by fashion impresarios who have strayed into the field of art to make it jollier for everybody. As if not enough down-trodden by the light-weights we have the dull go-getters who believe that an art exhibition, to be interesting, must illustrate an idea. And, in contrast, we have Philadelphia with its Pennsylvania Academy now completing its 135th annual exhibition. Here we find no fanfare, no cute pranks, no sober sociology—merely painting and sculpture. Blessings upon Philadelphia. Evidently one learns something in

one hundred and thirty-five years not vouchsafed to the brittle bright.

The able new secretary of the Academy, Mr. Joseph T. Fraser, Jr., has started to spruce up the old galleries and has made an excellent beginning. Although the paintings have benefited in two spaces by a change to lighter walls the sculpture is the chief beneficiary because the rotunda and the adjacent alcoves are completely renovated. Sculpture is in the tradition of the Pennsylvania Academy.

The George D. Widener Memorial Medal "for the most meritorious work in sculpture" was awarded this year to Carl L. Schmitz for his model of a relief called *Trade* installed some time ago over an exterior doorway of the Federal Trade Commission Building in Washington. This admirably executed relief was carried out under the Section of Fine Arts, which has certainly contributed its full share to the exhibition. Other works done under the same auspices include the imposing and superbly realized figure of *Justice* by Romuald Kraus, the stylish *Colonial Postman* by Sidney Waugh, four



JACOB GETLAR SMITH: PARTING DAY. INCLUDED IN THE 135TH ANNUAL EXHIBIT OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

FRANCIS SPEIGHT: STRAW FOR THE CITY'S HORSES. AWARDED THE JENNIE SESNAN MEDAL IN THE PENNSYLVANIA ACADEMY'S ANNUAL



quarter-size models selected from the sculpture groups which made memorable the Garden Court of the Federal Building in the New York World's Fair, and two figures by Henry Kreis. The four sculpture models are by Berta Margoulies, Erwin Springweiler, Albert Stewart, and Marion Walton. Like most of the works already mentioned, these were reproduced and reviewed in previous issues of this magazine. The same is true of the large stone group, *The Prodigal Son* by Heinz Warneke; while not as well placed as it was at the Whitney Museum, it yet adds its note of serious distinction to the display.

In *An American Boy* and *An American Girl* the able sculptor, Henry Kreis, as always, aims at the most unaffected simplicity. One admires his refusal to cheat. These two figures, however, do not quite escape from a touch of woodenness.

New to this reviewer is *The Young Bull* by Charles Rhudy. Unfortunate in color, but concentrated in design, and breathingly alive, it is a fine reserved piece. New also is Paul Manship's version of *Europa*. Its high professionalism is only matched by its strict impersonality. Attractive heads and portraits are spotted here and there. Many of them are well felt and fresh in approach. Among others were noted the charming *Slum Kid* by Maurice Glickman, the consistently

formalized alabaster head of a Chinese girl called *Maimie Tse* by Richard Davis, the excellent portrait of Louise Taft Grosvenor by Concetta Scaravaglione and the *Head of a Finnish Boy* by Walter Hancock.

As in the sculpture section so in the painting the exhibition is healthily lacking in sensational items. A nice sincerity and quiet dignity run all through the exhibition. Show-off bits are rare. Painting, imaginative within itself, good painting, is abundantly represented. There is almost none of the well-fare work on canvas recently so much in vogue. Dead trees are going out and those wriggling crowds which Mr. Waldo Peirce refers to as intestinal painting are vanishing. In contrast the serene and serious visitors to these quiet galleries are offered un-messaged pictures by such pace-setters in American painting of today as Henry Varnum Poor, Franklin C. Watkins, Yasuo Kuniyoshi, Morris Kantor, and others. Morris Kantor well deserved first prize for his *Lighthouse*. Francis Speight's prize winning landscape is a most spontaneous painting illumined with direct sensation.

Many of the paintings have been seen before. Artists whose pictures left definite, pleasant, and stimulating impressions upon this reviewer included, among others: Peter Hurd, John Steuart Curry, Wendell Jones, Tom Lea, John Sloan, Louis M. Eilshemius, Earl Horter, Niles Spencer,
(Continued on page 193)

FRANKLIN C. WATKINS: STILL LIFE. INCLUDED IN THE PRESENT ANNUAL EXHIBITION OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS





BOTTICELLI'S BIRTH OF VENUS AS DISPLAYED, ALONG WITH OTHER ITALIAN LOANS, AT THE MUSEUM OF MODERN ART THROUGH MARCH 24

NEW YORK EXHIBITION REVIEWS

Old Masters and Showmanship

THE COSTLY PRIVILEGE of showing the twenty-eight paintings and sculptures lent by the Italian Government to the San Francisco Fair, later shown at the Art Institute of Chicago and now at the Museum of Modern Art in New York, is indeed rather intoxicating. Still I think the Museum has gone a little too far in its effort to make the occasion a complete lesson in the Italian Renaissance. After all, many of our American collections contain one or more works of equal magnificence and importance.

I should like to have seen a little of the showmanship left out of the exhibition, and most of the instruction left out of the catalog. The charts which adorn the latter are none too accurately worked out. The "Introductory Reading List" is more to the point. The notes on each work are excellent when they seriously analyze its art, but lapse sometimes into anecdote or sentimentality. And it is a sheer waste of print to publish that Raphael's *Madonna of the Chair* rivals in popular affection even Corot's *Dance of the Nymphs*, van Gogh's *Sunflowers* and, in America, *Whistler's Mother*. So what? one is tempted to ask. And what Gallup Poll discovered that these so diverse works occupy the highest pedestal of public affection?

Also one wonders what taste the museum is trying to please in choosing for color reproduction four of the admittedly secondary paintings, and for the cover the Fra Angelico which is thought by some to have been retouched, by others to come from the hand of an assistant. I am excepting the

head of the *Venus* which is the frontispiece, and which is much better printed; in fact it looks to me like the same plate used in Craven's book. The Museum of Modern Art has stood for such a high standard of presentation that one is shocked to find it issuing such really painful color prints.

The Museum has invested the paintings and sculptures with a certain drama, placing them alone in small rooms, or when possible in alcoves or one to a wall. Though the installation is frankly temporary, with wall-board joints and lighting paraphernalia much in evidence, this is a vast improvement over the crowded conditions in most large museums. One is able to enjoy a single work at a time without competition from its fellows.

Unfortunately, there is interference of another kind. Every picture is covered with glass, to protect it from atmospheric changes and dust, as well as for safety. This probably necessary precaution puts a strain on the lighting technician, but I believe the challenge could have been met better than it has been. The ideal, I suppose, would be to use the convex glass occasionally used for store windows, which is invisible. This is vastly expensive, but the overhead of securing and exhibiting these pictures is already on a grand scale.

Failing this, the lighting and spacing could have been worked out to minimize the reflections which are a frequent irritant. For one thing, the glass could be tipped. For another dark curtains or partitions fairly close to the picture could approximate the conditions in the small darkened room in which the reflections are much less pronounced. In the

largest gallery, where there is a good deal of light, I tried to look at the Bellini and found I was seeing the reflections of seven or eight spectators and the Tintoretto across the room.

Considerable care has been taken with the lighting and it may seem ungrateful to find flaws in it. I felt that the sculpture was on the whole very well lighted, with what I understand are called holophane lens boxes, or in the case of Verrocchio's *David* with the same type of reflector spotlights used for the paintings. The *David* stands alone in its room, and the spotlights are placed on the ceiling in a square about it and extending out over the left arm; the result seemed to me to leave little to be desired, unless a richer and darker-toned room to absorb some of the light would have improved it.

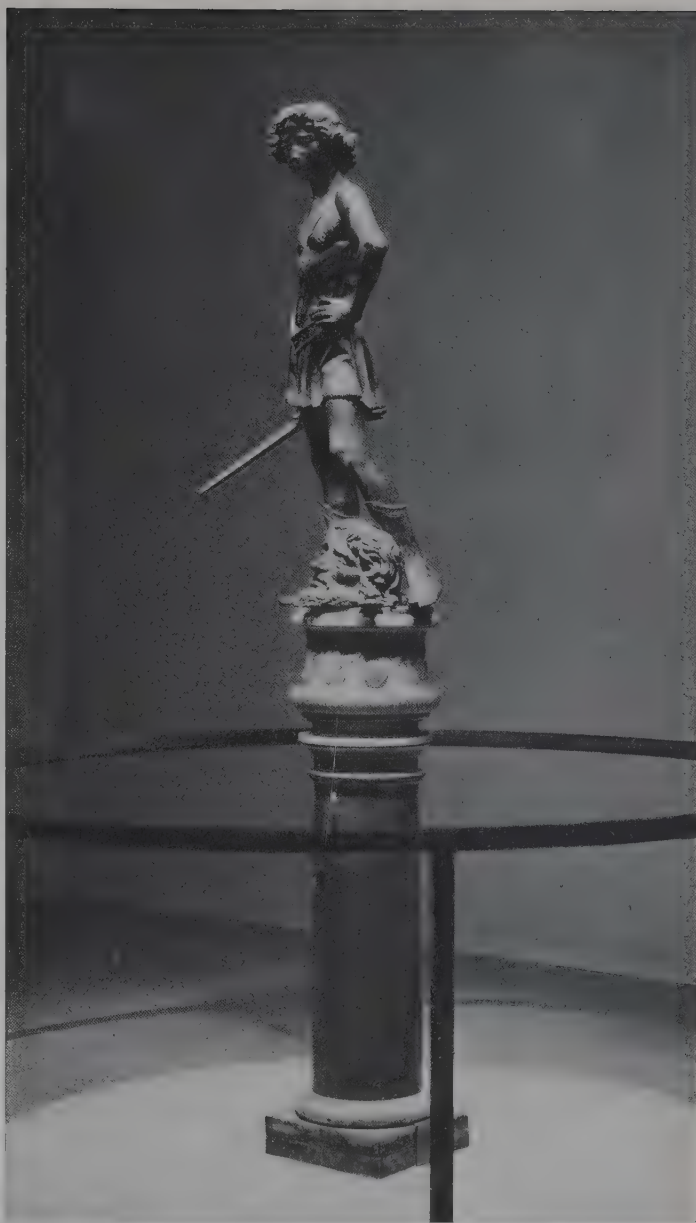
The paintings, however, in addition to the light reflections, are lit too heavily from above. This is especially true of the *Birth of Venus*, and the Titian and Bronzino portraits, and some others. The large Tintoretto is lit very successfully from the sides with recessed strips of holophane lenses, a system I wish had been used more generally.

The choice of colors for the rooms containing paintings is excellent. They are mostly grey-blues, sometimes dull reds, with light-absorbing and disappearing qualities. Often the wall holding a picture is differentiated from the rest of the room. The sculpture galleries seem rather too bare and functional; pale grey walls, plus the sketchy fittings of wall-board, give the rooms a slightly impoverished and impermanent look, in contrast to the colorful Renaissance backgrounds for which the sculpture was intended. That only artificial light is used is understandable, since it would be almost impossible to make equally good arrangements for lighting by two different methods.

I am told that the Paris Exposition of 1937 used dramatic spotlighting and even moving colored lights on sculpture in the Louvre. The Museum of Modern Art has been conservative in refraining from such theatricalism, but has given as much impressiveness to the occasion as its space allows. Even though the dark circulation areas often used are patently awe-inducing, I like them because of the decreased reflections, though in the case of the *Venus* the actual lights are reflected in the frame top in a distracting way.

A footnote on the exhibition downstairs, of modern masters on loan or in the museum's collection, comes rather awkwardly after a discussion of the very different art upstairs, but there is nothing awkward about the experience of seeing one after the other (unless it is coming into strong daylight from the artificial light). This is strong evidence for those who contend that there is nothing incompatible about the great art of various epochs and places. If anything, the moderns seem a little more at home in the brisk, Spartan galleries.

Just as the Italian Masters give a wide, though incomplete, panorama of the Renaissance era, the moderns shown here give a good idea of what has happened in art from, say, 1875 to 1925. The room containing Renoir's *Moulin de la Galette*, belonging to John Hay Whitney, Matisse, and Seurat canvases of Stephen Clark's, and equally fine paintings of Rouault, Vuillard, van Gogh, Derain, and others, fairly



PHOTOS COURTESY MUSEUM OF MODERN ART

VERROCCHIO'S *DAVID*, NORMALLY AT THE BARGELLO, FLORENCE, AS ILLUMINATED FROM ABOVE AT MUSEUM OF MODERN ART, NEW YORK

breathes the breath of Paris. The more recent moderns are less well represented, though there are three fine cubist canvases. The few sculptures are mostly the museum's own. The futurist and expressionist paintings and sculptures in the main hall are well chosen to carry across the large space and brighten it up, while they merit, and receive, less careful attention than those in the galleries. And they make a fine foil to the mood of reverence in which the visitors throng up to the Italian Masters.—DOROTHY LEFFERTS MOORE.

[We asked Mrs. Moore to set down her thoughts about the presentation of the works of art now on view at the Museum of Modern Art, not to discuss the works of art themselves. From the variety of comments we have heard (and that she has heard) we gather that the old adage *De gustibus non disputandum est* was never more applicable. Mrs. Moore reflects that her remarks are no more likely to represent all the critically-minded visitors to the exhibition than the presentation is to please them all.—EDITOR.]



Jordaens

ALMOST EVERY SEASON one of the New York galleries breaks over the traces and puts on a show of work by some master who, surprisingly enough, is little represented in American exhibitions. Two or three years ago Marie Sterner put on Géricault; a little later Durlacher's did a remarkable Tintoretto exhibition; Knoedler's a few months ago had a joint exhibition of David and Ingres; and Mortimer Brandt has now brought together a dozen canvases and half as many drawings by Jordaens. Beholding the richness of color and the verve of these canvases it is hard not to feel—if one forgets Rubens for the moment—that this Flemish prose poet of revels and gluttony is not greater than he perhaps really is. It is hard not to discount Louis Hourticq's flip jibe that all Jordaens lacked was a little distinction.

What color the man got at his best! Some of our modern tempera painters should look at the *Procession of Silenus with Ceres and Venus* with its amazing buttery yellow light in the sky. How he drenched his people in warm light! Elie Faure may say that "Rubens rendered divine that mass of animalism which Flemish art would have remained for us if Jordaens alone had lived." But it is such a healthy, robustious animalism, as in the *Satyr and Peasant Family*, from the loose bellied old satyr himself to the guzzling peasants. Rubens himself has hardly surpassed the solidity of flesh and the sheer opulence of life that Jordaens at his best achieved.

In *The Holy Family with Shepherds* (signed and dated 1616, when the artist was but twenty-three) there is a

Above: JORDAENS: HOLY FAMILY WITH SHEPHERDS, 1616. Below: JORDAENS: PROCESSION OF SILENUS WITH CERES AND VENUS. BOTH IN THE EXHIBITION (UNTIL MARCH 16) AT THE MORTIMER BRANDT GALLERIES, THE FIRST TO HONOR THE FLEMISH PAINTER IN NEW YORK





Above: JAMES CHAPIN: BLUES CONCERT—ETHEL WATERS. OIL, 1939. INCLUDED IN HIS FIRST RETROSPECTIVE EXHIBITION, ON VIEW IN THE ASSOCIATED AMERICAN ARTISTS GALLERIES UNTIL MARCH 15. Right: DON FREEMAN: MENDING THE CURTAIN. SEEN IN HIS RECENT ONE-MAN EXHIBITION AT THE SAME GALLERIES

breath-taking clarity of color, an exuberance that is somewhat schooled and disciplined fifteen years later when the *Satyr* was painted and which passed over into a much more formalized composition but even more pronounced revelry in the *Procession* which dates from the 1650's.

Jordaens taps some of the strangely tangled cross currents of the baroque century—there are touches of Spanish in this or that face and one fancies later French classicism already peeping out in the pose of a figure. *The Satyr and Peasant Family* is highly characteristic. But some of the drawings, notably the *Nymphs and Satyrs* from the Robert Lehman collection, are almost equally arresting. The very vitality and profusion of this work makes the show a treat. Lesser Rubens he may be but his is extraordinary stuff.

—HOWARD DEVREE.

Henry Schnakenberg

HENRY SCHNAKENBERG AT Kraushaar's has assembled an uneven show with some excellent pictures, both oils and water colors, and some that are distinctly less successful. There is striking contrast in such canvases as *Rolling Fields* with its dominantly sombre mood and *Winter Light* with its frame edifice looming large through an arabesque of bare trees and with warmer color than is at first apparent. *Black Antilla* is one of his better portraits, and in it for once he lets a shy romantic quality come through—a romanticism too often held in curb by his realism. Subtler color than usual





WILLIAM GROPPER: OPENING OF THE MUSEUM OF MODERN ART. OIL, 1939. IN GROPPER'S TWENTIETH ANNIVERSARY EXHIBITION JUST CLOSING AT THE A. C. A. GALLERY

makes notable the *Western Song*, with its green vested, plaid shirted cow hand. *Stone Crusher* incorporated one of Schnakenberg's better skies although a curious flatness results perhaps from the height of the structure and its grayness against the drifting clouds beyond. *Beer Garden Waiter* fails of significance and *Ferry Landing* is a disturbing composition. But in *Boy in the Woods* and *River Bank* he musters his magic to delightful effects. And in the water colors, as heretofore, he is sure and fluent: there is a vibrancy of color and an aliveness that is at its best in such examples as the *Northfield Falls* and a particularly lovely green landscape. About half the oils but *all* the papers are distinctly on the credit side.—HOWARD DEVREE.

Henry Varnum Poor

HENRY VARNUM POOR in his show just closing at Rehn's gives perhaps more evidence of versatility and innovation than in any preceding exhibition. There are some beautifully painted still-lives, notably one of bright green pears against a brownish red background and another of grapes against a mottled background put in with quick short strokes as with a broad palette knife—two of the richest statements in color that he has made. From these he ranges to sketchy portraits with curious psychological overtones, and landscapes which in turn run the gamut from fully realized expressions to semi-abstract treatments in which he essays to obtain rugged and even violent effects through simplification of planes and masses, in color deliberately unsubtle. A double portrait called *Young Poet and His Wife* seeks to contrast a burly male with a slender and almost anemic girl, with a result that at first glance appears almost distortion: each figure exists by itself and yet there is a curious kind of unity in the division. Sketchy gouaches of southern

and western scenes and one or two sculptural figure pieces are supplemented by studies for the projected mural at Penn State College—a work for the success of which the studies augur well. If I read Mr. Poor aright, this is a kind of laboratory exhibition in which there are more trial balloons than—in the common meaning of the term—finished works; and it is a doubly interesting show for that very reason. In praise of the show let it be said that artists are more enthusiastic than critics and public.—HOWARD DEVREE.

William Gropper

THIS IS THE twentieth year since Bill Gropper began to do social and economic caricature and his friends are making his current exhibition at the A.C.A. Gallery an event. Gropper's painting steadily improves and while his trenchant comment has lost none of its directness it is now less obvious and more thoroughly an "art" rather than a cartoon expression. A number of the paintings are aftermaths of the Spanish War. A number deal with the under dog in society—laborers, outcasts, refugees—with sympathy and even poignancy. Still others are primarily satire, including one on the opening of the Museum of Modern Art, in which work one or two celebrities of the New York art world are clearly lampooned. Technically, Gropper has been acquiring more mastery over his brush: much of the early flatness of paintings has been superseded by better depth and organization of his compositions and his color is more varied and more subtly applied and keyed. It is as if at first he had been content to use no more skill than necessary to make his meaning clear and get over his message, while now he is striving for—and acquiring—more technical facility to lend esthetic weight to his pronouncements. He has made considerable strides forward.—HOWARD DEVREE.

Don Freeman, Samuel Homsey, James Chapin

THREE EXHIBITIONS AT the Galleries of the Associated American Artists, two just closing and the other just opening, are proving of more than passing interest. Don Freeman, whose caricatures of Broadway celebrities and vignettes of the Great White Way and of Manhattan side streets are widely known, has been having his first solo show in oils and gouaches. What he occasionally lacks in finish and in surface qualities in his painting is considerably atoned for by a jocose humor and an effervescent naturalness. Freeman knows the backstage world thoroughly. Sometimes he comes through on all counts, as in *Mending the Curtain*, in which he compasses understanding of his types and their quotidian duties along with a highly satisfactory paint quality and design: in fact, the iridescent color of the upsweeping fabric is a thing of beauty in itself. *Sax Section*, carried out in a headlong, rough impasto, is another exuberant canvas. There is pathos in his *Six Flights Up* and both shrewd observation and striking construction in his *Chatham Square*,

(Continued on page 190)



Left: HENRY SCHNAKENBERG: THE BLACK MANTILLA. OIL. AT KRAU-SHAAR'S. *Below:* HENRY VARNUM POOR: YOUNG POET AND HIS WIFE. OIL. AT REHN'S. BOTH THESE EXHIBITIONS HAVE JUST CLOSED





Renoir: *Three Bathers*. Recently purchased by the Cleveland Museum of Art through the J. H. Wade Fund. From Ralph M. Coe Collection

NEWS AND COMMENT

BY JANE WATSON

A Standard for Artists' Oils

IT WOULD BE hard to over-emphasize the importance of the conference called by the U. S. Government's National Bureau of Standards at the request of the Paint Testing and Research Laboratory of the Massachusetts WPA. It has paved the way for adoption of a commercial standard for artists' oil paints. The standard is expected to benefit not only the artist and the art buyer, but also the manufacturer, since it should do much to eliminate unfair competition.

The conference was held at the Museum of Modern Art in New York on February 9. It was attended by a group of manufacturers, distributors, and users of oil paints. From ten in the morning until eight at night they discussed the minimum requirements for color, working quality, and dura-

bility of oil paints, proposed by Frank W. Sterner, Technical Director, and Rutherford J. Gettens, Consultant, of the Paint Testing and Research Laboratory. Their proposals were generally accepted as outlined; details were left to be worked out by a standing committee, of which Mr. Gettens is chairman. The standard, when drawn up in final form, will be widely distributed among the three groups most directly concerned. If sixty-five per cent of the "volume of trade" (represented chiefly by the producers, but in part, also, by distributors and consumers) signifies acceptance, it will be adopted. Then the artist will at last know what he is getting when he buys a tube of paint.

The work and purposes of the Laboratory were described by Mr. Sterner and Mr. Gettens in an article in the September, 1939, issue of the Magazine. They are now investigating other types of artists' materials with a view to establishing similar standards.

THE VASSAR COLLEGE Art Gallery, like many a similar institution, owns the kind of collection that can only be assembled by the untargeted generosity of friends. This is not to say that it does not possess some very fine things, but in the main the view of art presented is considerably less robust than the lively student body for which it is intended. Nothing daunted, the art department has published a catalog, the first since 1890, which is excellent in every respect. Containing a history of the department (which with the College is now celebrating its seventy-fifth anniversary), a careful documentation of its possessions, and illustrations of high quality, it should serve as an eloquent plea for a purchase fund which would enable the department to round out and strengthen its collections.

In the historical outline some very interesting points are brought out. In the first place, it appears that from the beginning Matthew Vassar, the founder, wished to emphasize the important role of art in education. And in the first report submitted by the art committee to the Board of Trustees it was stressed that an art department must have recourse to original works and that a good proportion of these should be by living American artists. This was in 1864, when such ideas were scarce.

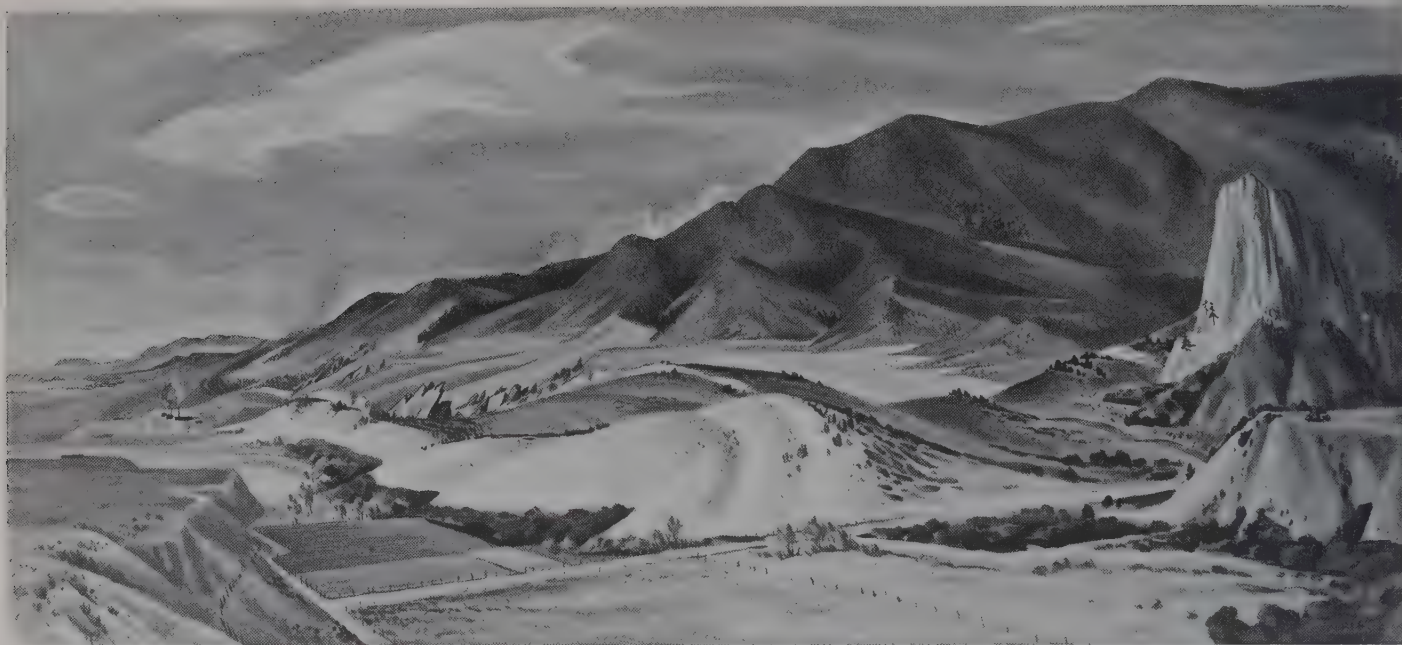
The author of the first report was the Reverend Doctor Elias L. Magoon, who was first chairman of the art committee and a friend of the founder. His recommendations, couched in flowery phrases, are worth a close perusal. Reminding the Trustees that woman is the source of all inspiration (be she "Minerva or Mary"), he urged the establishment of an art department as follows: "from at least one chair let positive electricity neutralize the prostrating influences of all the rest. For that purpose, collect an ample and diversified gallery of activities in artistic elegance—forms, tints, tones, true to every kingdom of nature, and which shall at once illustrate the loftiest principles and refine the most delighted hearts." He pictured the response of the undergraduate: "draped in enraptured unconsciousness, her bosom swells, cheeks flush, eyes sparkle, and thrilling inspiration gleams on her brow, as all that is receptive and immortal within responds to the living words of a competent teacher expounding facts in the presence of things."

The result should have been eminently gratifying to Dr. Magoon. Four months after his report was submitted Matthew Vassar purchased from him his entire collection of drawings, water colors, and paintings for \$20,000. Thus began the Vassar College art collection. While the Minervas and Marys awaited the promised diversification and amplitude they had a generous supply of English landscapes and architectural drawings to gaze upon, with here and there a painting of the Hudson River School.

Since then the collection has been considerably augmented and the enrollment in the art department has grown from five to nearly five hundred. The works are housed in Taylor Hall, whose splendid facilities were made possible through the generosity of Mr. and Mrs. Charles M. Pratt. They also have donated collections of oriental jades, far-eastern

John B. Flannagan: Mother and Child. Granite. 52 inches high. An anonymous gift in 1936 to the Vassar College Collection, Poughkeepsie





ABOVE: Jerry Bywaters (Dallas): *The Mountains Meet the Plains*. Awarded Special Prize for Painting in Oils (\$100) in the Texas General Exhibit. BELOW: Tom Lea (El Paso): *Portrait of the Artist's Wife*. Oil. Awarded Second Prize (\$50) in the Texas General Exhibition

ceramics, and Italian paintings. Other notable additions include paintings by Hubert Robert, Gustave Courbet, Thomas Dewing, Homer Martin, George Inness (purchased before he became famous), prints by Rembrandt, Claude Lorrain, Dürer, Goya, Whistler, Bellows, Davies, Dufy, Rouault, Hopper, Kuniyoshi, Matisse, and many others. The sculpture collection consists of works by George Gray

Barnard, Alexander Calder, Jo Davidson, John B. Flannagan, Naum Gabo, Anna Hyatt Huntington, Gaston Lachaise, and Robert Laurent.

But there are some curious omissions, particularly in view of the recommendations about living American art submitted at the outset. For instance, Ryder, Eakins, and Homer are not represented; nor is there a sign of a painting or a drawing by any one of The Eight; and with the exception of works by Gifford Beal, C. K. Chatterton, Charles Curran, W. H. Littlefield, Jerome Myers, and Ellen Emmet Rand, there are no paintings by living American artists.

Texas Three-Bagger

THE FIRST TEXAS general exhibition undertaken jointly by the art museums of Dallas, Houston, and San Antonio, is an event not only of local importance but of considerable interest to the entire country. From all reports the artists of the Lone Star State have given an excellent account of themselves. This cooperative enterprise, which has gotten off to an auspicious start, will be repeated annually. The exhibition opened at the Houston Museum February 3, is now at the Witte Memorial Museum in San Antonio, and will be at the Dallas Museum from March 17 to 31.

Wisely wishing to avoid duplication of effort and possible dilution in quality, the directors of the three institutions invited all the known artists of Texas (1000 of them) to submit works from which would be chosen a group for successive display in the three cities. The result was that 322 artists submitted some 600 oils, water colors, drawings, prints, and sculptures. At the request of the three museum Paul Gardner, Director of the William Rockhill Nelson Gallery in Kansas City, went southward to select works by 98 artists and make 17 awards of merit.

These were as follows: first prize, Lonnie Rees, San An-



tonio, *The Pink Gloves* (oil); second prize, Tom Lea, El Paso, *Portrait of the Artist's Wife* (oil); special prize for oils, Jerry Bywaters, Dallas, *The Mountains Meet the Plains*; special prize for water colors, Loucile Kelly, San Angelo, *House on Third Street*. Honorable mentions: Mildred Hughes, Houston; Edith M. Brissac, Denton; Rosalie Berkowitz, San Antonio. Special mentions: Charles Bowling, Dallas; Paul Rodda Cook, San Antonio; Otis Dozier, Dallas; Otis Farnsworth, San Antonio; Veronica Helfensteller, Fort Worth; Ward Lockwood, Austin; Octavio Medellin, San Antonio; Edward Schiwetz, Houston; Amelia Urbach, Dallas; Virginia Lewis Worthington, San Antonio.

Ward Lockwood, well known artist and head of the rapidly developing art department of the University of Texas, spoke over the radio when the exhibition was opened to the public. He was enthusiastic about the general character of the show and in addition to mentioning several of the prize winners, spoke highly of works by Everett Spruce of Dallas, Edmund Kinzinger of Waco, Gene Charlton and Robert Preusser of Houston, and Evaline C. Sellors of Fort Worth.

Mr. Lockwood urged Texans to give active support to their artists. "By this," he said, "I mean cold cash support. What really profits a community is not passive looking at art exhibitions and allowing the cultural wealth to get away. What counts is its acquisition and retention by civic groups and individuals. You can no more receive sustenance from smelling good food and never eating than you can from looking at good art and never buying. A goodly number



ABOVE: Lonnie Rees (San Antonio): *The Pink Gloves*. Oil. Awarded First Prize (\$100) in the Texas General Exhibit. BELOW: Edward M. Schiwetz: *Back Door of Town*. Water color. Given Special Mention for Distinction. Shown at San Antonio to March 10; at Dallas March 17-31





Three pre-war posters for London's underground, shown this month at the Franklin Institute, Philadelphia. LEFT: Designed by Klaber. CENTER: Designed by E. McKnight Kauffer. RIGHT: Unsigned. Wouldn't comparable posters by American artists enhance our subways?



of works of art in this Texas General Exhibit should remain permanently in the communities where they are shown."

Art Begins at Home in Baltimore

ART BEGINS AT HOME, the title of the current exhibition at the Baltimore Museum, might well serve as a slogan for the program of its new director, Mr. Leslie Cheek, Jr. A good showman, Mr. Cheek has bent his efforts toward bringing the museum to the people as well as the people to the museum. Moreover, he has consistently given preference to local material, as in this instance where he displays household objects from Baltimore stores.

The idea of showing useful objects in a museum is not new; nor is its corollary—a lesson in taste. The Baltimore

ABOVE: Corner of the crafts section in the Baltimore Museum's *Art Begins at Home* exhibit on view through March 17. BELOW: Indian baskets from the Clark Field Collection as installed in a recent exhibition at the Philbrook Art Museum, Tulsa, Oklahoma.



Museum modestly presents the exhibition merely as a contribution to the promotion of a very sound idea, if somewhat ambiguously stated.

We saw the exhibition on a rainy Sunday afternoon. A WPA orchestra was playing in the lobby, and the place was packed. People of all types were cheerfully wandering in and out of a maze, a feature of the exhibition, through which they were led to look at clocks, coffee pots, silver, glass, book-ends and the like. These were displayed on shelves and so arranged that at intervals the visitor was confronted with a choice between one of two items under which were arrows pointing in opposite directions. Those with "good" taste chose the "right" direction, and sailed triumphantly on without benefit of instruction. Those with "bad" taste ended up each time in a cul de sac, where they were told why they went wrong.

General instruction was provided in poster fashion, as in other Cheek exhibitions. Besides the maze, there was a gallery devoted to the display of original paintings by local artists, and prints by well known artists—all with moderate prices, clearly indicated. In adjacent galleries were shown the design and manufacture of made-to-order furniture, Steuben glass, modern rugs, fabrics, Parzinger and Kirk silver, Prestini wood bowls, and other objects. Downstairs were a group of water colors of famous interiors, and paintings by Marguerite Bishow, a local artist. But it seemed to us that the modest display of drawings by the Baltimorean, Aaron Sopher, offered by all odds the best illustration, upstairs or down, for the maxim that art begins at home.

Balzac Sandbagged

IRONICALLY, PARISIANS WAITED until last summer to erect the Rodin statue of Balzac in a public square. Commissioned in 1891 and finally executed in 1898, the statue was long a center of bitter dispute. Now buttressed with sandbags, it awaits attack of a very different sort.

Practical Subway Decoration

SHORTLY BEFORE WAR was declared the Franklin Institute in Philadelphia received a group of recent posters and advertisements used by the London Passenger Transport Board to promote underground travel. These will be on display at the Institute during March.

In presenting the exhibition, G. Carter Morningstar, of the Institute's section of graphic arts, urges attention to these posters not only for their individual merits, but as part of an intelligent and workable program for enhancing the appearance of subways as well as advertising them. When the London Transport Board was reorganized in 1933, he tells us, "stress was placed on the fact that selling the subway was not to be sacrificed to good designs produced by the best artists." Furthermore, the Board did not hesitate to employ younger artists, and in this work a number of England's leading designers got their start. The program also has served to encourage other agencies advertising in the underground, to raise the level of their advertisements.

American artists, he feels, would be as willing to cooperate in a similar program if undertaken in this country.

So far we have had considerable discussion of the need for subway decoration and an exhibition of subway art at the Museum of Modern Art. But the American underground looks the same as ever.



DAVART PHOTO

Rodin's statue of Balzac, commissioned as a memorial in 1891, completed in 1898, and finally installed in a Montmartre square in Paris on July 1, 1939. It is now shrouded against air attack.

Business and Art

THOMAS J. WATSON, President of the International Business Machines Corporation, is a man with large ideas and the means of putting them into practice. He believes that



ABOVE: Ercole Roberti: *Portrait of Giovanni II Bentivoglio*. Lent by Mr. Samuel H. Kress to the show of *Portraits of the Italian Renaissance* at Knoedler's, March 18 to April 6, for benefit of the Lenox Hill Neighborhood House. BELOW: Houdon: *John Paul Jones*. Marble. From the Duc de Nemours' collection. Now at Marie Sterner's



mutual benefit "would result if the interest of business in art and of artists in business would be increased." This opinion he backed by assembling for his company's exhibits at the New York and San Francisco Fairs last year a collection of paintings by living artists from each of the seventy-nine countries with which IBM does business. These were displayed with the time clocks and adding machines and other products of his vastly successful concern.

Now Mr. Watson has embarked on a similar venture, this year in home territory. He plans to purchase two paintings by living American artists from each of the forty-eight states, on recommendation of local juries. Plans for the exhibition have not yet been completed, but the supposition is that the paintings will be shown at the New York and San Francisco Fairs.

More Business and Art

SEEKING TO FIND a jury entirely without prejudice, the Philadelphia Art Alliance is calling upon a group of business men to select an exhibition of contemporary American painting. The men invited are leaders in the business world who "make no pretense of knowing art and who have hitherto shown no interest in it."

Artists wishing to enter must submit paintings before March 11. For information address Henry C. Pitz, Philadelphia Art Alliance, 251 South Eighteen Street, Philadelphia, Pa.

The exhibition, which should evoke much interest, will open March 25.

Now on view at the Art Alliance is an exhibition of contemporary American craft work gathered from twenty-seven states. Its aim is to present examples of the best native crafts being produced today. The show features demonstrations of technique by experts in the field.

Yale Gallery Gains New Independence

THE YALE UNIVERSITY Art Gallery, the oldest institution of its kind in the country, has been divorced from the School of Fine Arts and will henceforth assume a more independent position as a separate unit of the University, with a governing board of its own. Professor Theodore Sizer, who has been Associate Director and Curator of Painting since 1928, will become Director of the Gallery, and also Chairman of the Governing Board. Other members, all from the University, are Dean Everett V. Meeks, of the School of Fine Arts; Provost Edgar S. Furniss; Carl A. Lohmann, Secretary of the University; Emerson Tuttle, Curator of Prints; Sumner Crosby, Instructor in the History of Art; and Boyd Smith, Secretary of the Board.

John Adams on Art

JOHN ADAMS, OUR distinguished forefather, was never one to mince matters. In the catalog for the remarkable exhibition of life masks of noted Americans recently held Knoedler's in New York, is a letter that is worth quoting.

John Adams wrote it in reply to a request for a sitting from the sculptor, Binon.

"Dear Sir:

"I have received your polite favour of the 3rd. of this month. I am afraid you are engaged in speculations that will never be profitable to you. The age of painting and sculpture has not yet arrived in this country, and I hope it will not arrive very soon. Artists have done what they could with my face and eyes, head and shoulders, stature and figure, and they have made them monsters as fit for exhibition as Harlequin or Clown. They may continue to do so as long as they please. I would not give sixpence for a picture of Raphael or a statue of Phidias.

"I am confident that you will not find purchasers for your bust, and therefore am sorry that you are engaged in so hopeless a speculation, because I believe you to be a great artist and an amiable man.

"I am, Sir, with sincere esteem,

Yr. most obt. humble servant

J. Adams"

The entire collection of life masks of early Americans by John H. I. Browere has been given to the New York State Historical Association, Cooperstown, by Stephen C. Clark.

Bust of John Paul Jones

RECENTLY BROUGHT TO this country is a marble bust of John Paul Jones by the French sculptor, Houdon. It was purchased in Paris last summer by Marie Sterner from the Duc de Nemours, grandson of Louis Philippe, and is now on view in her New York gallery.

Houdon died in 1828. Perhaps his most famous subject was Voltaire. But he portrayed many other notables of his time, including Benjamin Franklin, and Thomas Jefferson, whose bust is now in the Boston Museum of Fine Arts.

Boardman Robinson Portrait

ACCLAIMED AS THE highlight of the annual Colorado Springs Artists Exhibition was the portrait of Percy Hagerman by Boardman Robinson. Mr. Hagerman is President of the Colorado Springs Fine Arts Center, Mr. Robinson Director of the Art School. Thus it would seem to be one of those happy instances where reasons for enthusiasm are human as well as critical.

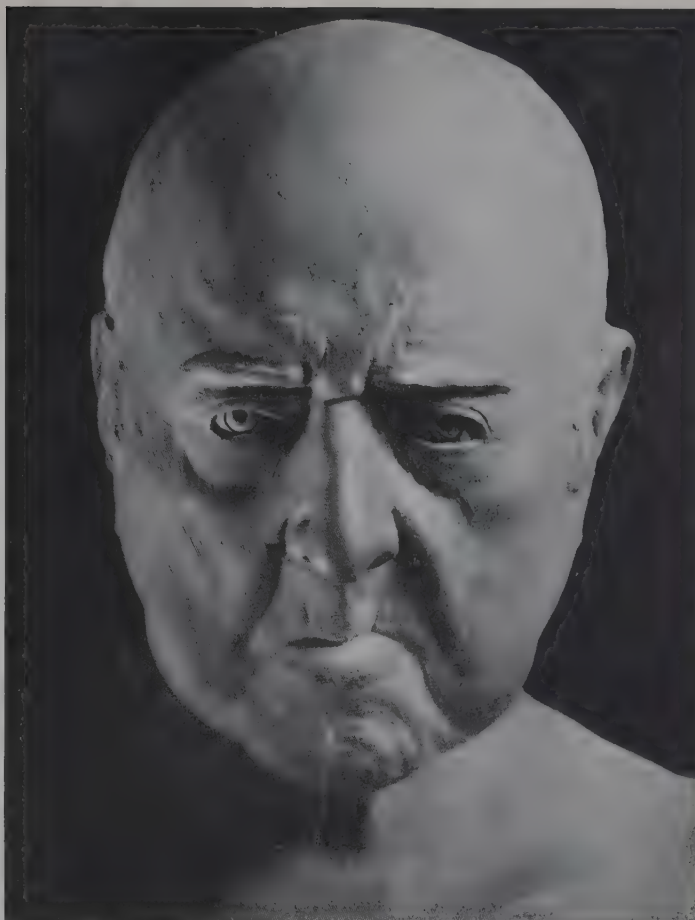
Twenty-eight artists were represented in the exhibition. Others with work deserving special mention were Otis Dozier, Harry Carnohan, David Fredenthal, Manuel Bromberg, Jenne and Ethel Magafan, Archie Musick, and Ed Chavez.

Sculptors Claim Neglect

THE EXECUTIVE BOARD of the Sculptors Guild has sent out a letter to the press accusing critics of neglecting to comment on sculpture in current exhibitions and advocating a definite department in press criticism devoted to the understanding and review of sculpture as a distinct art expression.

Sculpture, we feel, is treated rather handsomely in the Magazine. In reviewing the record for 1939 we found the following: four feature articles written by contemporary American sculptors, seven articles devoted exclusively to sculpture, thirty-three articles and short items in which

(Continued on page 191)



ABOVE: John H. I. Browere: Life Mask of John Adams aged 90. Shown last month at Knoedler's. BELOW: Boardman Robinson: Portrait of Percy Hagerman. In annual Colorado Springs Fine Arts show



NEW BOOKS ON ART

Porter Memorial Volumes

Medieval Studies in Memory of A. Kingsley Porter. Edited by Wilhelm R. W. Koehler. Cambridge, Mass., 1939. Harvard University Press. 2 vols. Price \$25.00.

[Because the Porter Memorial Volumes bring together work by many of the best scholars of our time we give all our book space this month to a report of their contents.—EDITOR.]

ARTHUR KINGSLEY PORTER, to whom as teacher and friend these essays are dedicated, was one of the great medieval scholars of our time. He wrote once that art historians, if truthful, would admit they were lured by the beauty of ancient monuments, and found artistic satisfaction in studying them. If this is the truth, it is sometimes obscured by a disguise of pedantry and self-esteem. Not so with Kingsley Porter, who was willing to admit that there can be no such thing as a "classic" work on archaeology, which is always learning. He was the true scholar, whose restless energies led him to exhaustive study by turns of France, Lombardy, the Pilgrimage Roads, Spain, and Ireland. His published works bear testimony to these researches, illustrated by hundreds of his own photographs. In another field, Byzantine art, he was frustrated by the theft of a suitcase with all his accumulated material.

His last writings were mostly on Irish culture, a subject that fascinated him more and more, so much so that he bought a castle and an island there; and off the latter, in 1933, he was drowned.

At first sight these memorial volumes are staggering in their diversity. They cover, more or less, Europe and even Asia, from the fifth to the fifteenth centuries. Each article amounts to a monograph, often fairly lengthy; to comprehend one fully, then adjust one's self to the next, requires a flexible mind indeed.

If, however, one can read with some leisure and a certain calmness, the unity and interrelation of the whole become apparent. Two or three articles in the same field will complement each other in proving a theory—for example, those of Edgar Waterman Anthony and Ugo Monneret de Villard, both of which trace Romanesque art to Gandhara in north-western India. We must think of currents flowing back and forth over Europe, between Italy and Egypt and Syria, Sicily and Africa, Germany and Sicily, Normandy and Sicily, Africa and Spain, England and Scandinavia. In this light there can be no question of finality in art history.

The essays are arranged to give a general picture of the middle ages, by generalities in the first group, by particulars in most of the others. Among the later groups, an article by Richard Hamann (*Das Tier in der Romanischen Plastik Frankreichs*) gives more than a description of animal sculpture in France. He shows the innate Romanesque quality in all such sculpture, the wild imagination, the turbulent invention, the close-packed surfaces, the combination of a quest for truth and natural logic with myth and Christian legend.

Again, Henri Focillon interprets the essence of Romanesque as a metamorphosis of nature, and finds a conscious revival of some of its idioms in Gothic and later art, such as the familiar griffins. Edgar Anthony's article, *Early Christian Art and the Far East*, touches on the roots of the whole of medieval art, as does Monneret de Villard's *Per la Storia del Portale Romanico*, both coming to the same conclusion, as I remarked above.

One must keep in mind their discussion of Eastern connections and sources, together with Georgiana Goddard King's on small Portuguese churches, and Miss Seaver's on Scandinavia, in connection with the opening article—Jozef Strzygowski's attempt to revamp the old conception of the middle ages and, one might say, of the history of art. Though full of word-repetition, abbreviations and lapses into outline form, Strzygowski's writings cannot be overlooked, and indeed are fascinating reading. The antithesis of the "historical-philosophical" approach, his is entirely objective. Hence he concludes that the "middle ages" now commonly spoken of in the Orient as well as in Europe, are a matter of condition, not of time. The older picture of a sudden barbarian invasion putting an end to classical civilization, so deep-rooted formerly that the eventual culmination of the new culture was called "Gothic," he discards in favor of a different picture: that of a race, originating in southern parts, pushed far north by one ice age, then south by another, still in prehistoric times, so that even ancient art of the Mediterranean was not wholly indigenous to the region, but had much in common with ancient art in the North, in Asia, throughout the world in fact. For example, he reminds us that the basilica, on which we are apt to base the whole development of the medieval church, is intrinsically a wood form, native to northern climates. A little impatient of historians, a little vain of his prophetic powers (and referring copiously to his own publications), Strzygowski finishes by saying that he doesn't expect what he writes to be believed in thirty or forty years. Which leaves one somewhat let down, after struggling through forty-six pages of his German.

. . .

HERMANN BEENKEN'S DISCUSSION of the middle position which medieval art holds between ancient and Renaissance, is on a broadly interesting subject. Just as Romanesque is not Roman, and Gothic is not Gothic, in origin, so in the Renaissance, he insists, nothing is "re-born." The new art of the quattrocento and cinquecento is indeed new, separated from classical art precisely by the middle ages.

A shorter article by Roger Sherman Loomis on the Arthurian legend, included in the "General Aspects" group because it is on literature (or drama) and is not confined to one region, is followed by the first group of special discussions, on Early Christian and Byzantine art. Following the present trend among scholars, the two first authors, Anthony and Monneret de Villard, turn to Gandhara, Bactria, and Turkestan for sources. Anthony discusses relations with the Far East. The early fluid cultures of Asia had,

(Continued)

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MARBURGER PHOTO

Cloister Capital from Dorade. In the Musée des Augustins, Toulouse. Reproduced with Richard Hamann's article, "Das Tier in der Romanischen Plastik Frankreichs," in the Porter Memorial Volumes reviewed this month

tian era, become more static and local, he writes. Though he finds evidence of Sassanian art both in Tun-Huang and in Europe (almost identical fabrics are found in the former and in France, as the shroud of St. Colombe), he finds no evidence that Chinese patterns made their way direct to Europe at any stage. Indian motifs, however, penetrated both by way of Sassanian Persia and Coptic Egypt.

The influence of the East on Early Christian art through these channels, especially the latter, is also set forth by Monneret de Villard. He cites some doorways from Koptos, which was the head of the Red Sea route from India to Egypt, and others in Armenia which show a continuous development toward the characteristic Romanesque form.

Bernhard Bischoff and Wilhelm Koehler discuss a page from the *Annals of Ravenna*, a late classical manuscript chiefly interesting for the drawing of a figure enthroned on a sphere, like Sapientia in the Prudentius manuscripts, which as a motif suggests connections with the Far East, as well as later Byzantine art. Ernest De Wald writes of a David and Goliath miniature of the late tenth century, when a restudy of classical models led to the revival and culmination of Byzantine art in the eleventh century.

The oriental style is again traced in the calligraphy of a manuscript from Troia, in the first article of the group on medieval Italy. Myrtilla Avery ascribes the manuscript to a scriptorium at S. Vincenzo al Volturno, the very place where



Church at Rates from the East. Reproduced with Georgiana Goddard King's article, "Little Romanesque Churches in Portugal," in the Porter Memorial Volumes reviewed in this issue

a "strangely Chinese" madonna frescoed on a wall was cited by Edgar Anthony in his essay. The oriental-calligraphic style which Miss Avery says spread through the Abruzzi is seen also, I think, in the Romanesque architecture of the region, so decorative and so unlike anything in the rest of Italy.

Julius Baum discusses paintings in churches near the Alpine border, Galliano and Civate, and their connection with Basle. C. R. Morey claims for Italy a group of fine Gothic ivories classified as French in Koechlin's work, *Les Ivoires Gothiques Français*, basing his judgment on convincing resemblances to other arts of Italy and on style and technique. Some of the loveliest of the group are in the Metropolitan Museum. Richard Offner contributes a long and careful analysis of the Barberini Panels, of which the *Presentation of the Virgin* is in the Boston Museum of Fine Arts, and the *Birth* in the Metropolitan. Offner feels that, though part of a series, they were not originally pendants, but may have been set into the walls of a room, to create the illusion of space beyond, a fashion of the period. Offner also attributes to the Barberini master, on internal evidence, an *Annunciation* in the Kress collection and a *Crucifixion* in the hands of a dealer in Rome. Attribution is rendered the more difficult by the obvious eclecticism of this master, but though he borrowed according to his fancy, his taste and ability set him above many a minor painter. "His sense of space," says Offner, "... is astonishing in the painting of the time."

The art of Spain and Portugal is still far less familiar to most of us than that of France and Italy, though among art historians and collectors it has had a greatly increased vogue, resulting in a sound scholarship and appreciation, here traced by Walter Muir Whitehill. Kingsley Porter in two of his great works delved into Spanish Romanesque and Gothic material, and Whitehill says that in spite of new knowledge, "since his entry into the field no one can treat of it in quite the manner that would have been acceptable before." A fine tribute.

J. Puig i Cadafalch, the Catalan scholar, writes of capitals in the cloister of Sant Benet de Bages, which suggest a tenth-century origin, pre-Romanesque and independent of Mozarabic influence. Frederick B. Deknatel writes on four figure-columns, two in Professor Porter's Cambridge house, from Sahagun, whose style he attributes to workmen from Amiens employed on the Burgos cathedral. The late Georgiana Goddard King contributed what was her last published writing, on the little churches of Portugal that she had studied on her last trip to Spain, cut short by the civil war. Archaeological evidence links them closely with Africa in their ornamental feeling, Arabic pattern and unstructural design, while of course their debt to Spain is large and they owe something to Lombardy. Most surprising is the presence of Celtic knots and braids, accounted for by Irish pilgrims. But the great charm of these churches, evident in the photographs, commands our attention, over and above their historical significance.

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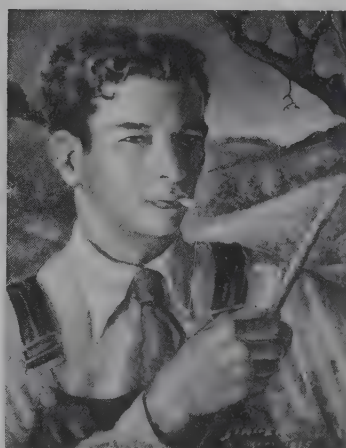
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Walter W. S. Cook reconstructs a wooden altar frontal whose members are scattered about this country. Finally, in this section, Chandler R. Post discusses the master of the Pedralbes altarpiece, in whose work the native Catalan and the Flemish style of the Van Eycks (through Luis Dalmau) are gracefully blended. Of the two other works, in which Post sees this master's hand, only the center panel of the *Crucifixion* triptych seems unconvincing; it shows other canons of proportion and type, somewhat similar to those of Vermejo.

• • •

THE SECTION ON medieval France is the largest in the two volumes, rather naturally in view of Kingsley Porter's many friends there. (He was the only foreigner on the commission to preserve national monuments in the last war.) Out of his studies of Burgundy arose various controversies, one result of which was a detailed study of Cluny by the Medieval Academy of America. Some of their findings to date are summarized by Arthur Conant. He corroborates Porter's theory that Cluny led in the "re-birth" of the eleventh century, in the first trials of Gothic vaulting. The pointed arches and vaults he traces to Montecassino, cradle of the Benedictine order, whither they were brought by Moorish workmen from Amalfi (hence from Sicily?). Moissac and Toulouse are shown to be later. There follows an involved article by Meyer Shapiro explaining the extreme asymmetry apparent in some reassembled Souillac sculptures as intentionally "discoördinate," parts negating the relation of larger sections; in some particulars it seems too far-fetched. Louis Bréhier discusses traits which were peculiar to the sculpture of Auvergne. Five statue-columns from St. Martin d'Angers, which were placed at the springing of the vault ribs, are now in the Yale Art Museum. These exquisite sculptures, tanagra-like in their dignified grace, are shown by Marcel Aubert to be more like those of the West Portal of Angers cathedral than the more emaciated ones at Chartres. He dates them 1180-90.

Marvin Chauncey Ross shows that an enamelled reliquary in the Metropolitan came after all from near Limoges; therefore those in Spain which resemble it probably did also, rendering improbable any other center of similar enamel work. Erwin Panofsky found a manuscript in Mr. Robert Garrett's possession, in Baltimore, which is the other half of one in the Paris Arsenal Library—one of those discoveries that reward archaeologists. The complete manuscript, of the Rohan school, is very handsome, although a little over-lavish in composition. The articles by Hamann and Focillon have already been mentioned. The former stresses the filled-up surfaces of Romanesque art as distinct from the classical spaciousness and organization. The same point is made by Beenken in the essay referred to earlier.

Three interesting articles on German and Swiss medieval art follow. Paul Frankel accounts for the spreading of the West towers at Naumberg beyond the side-aisles, contrary to the universal practice, by their inner walls having been the ends of the original vestibule, and no towers having be-

originally contemplated. Another example, recently found, he accounts for by its small size; the vestibule would have been too small in the usual plan. Hence the temptation to see a connection with Monreale and Cefalu, the only other instances of this feature, is unnecessary, though as a matter of fact the Norman dynasty of Sicily intermarried with the Hohenstaufen, and there would have been ample opportunity for exchange of ideas. The Galilee Portal at Basle, its relations with St. Trophime and other centers along the pilgrimage routes, is discussed by Otto Homburger. The photographs show very classical figures, mingled with typical medieval beasts on capitals and corbels. Some fine pieces of late Gothic sculpture in the Gardner Collection, among many which are merely picturesque, are illustrated by Charles L. Kuhn.

THE LAST SECTION of Volume II, *Scandinavia and the British Isles*, covers perhaps the most romantic of medieval fields. Esther Isabel Seaver gives us a good picture of Scandinavian figure-carving, in pre-Viking times, during the intensive migrating and colonizing period, and finally in the early Romanesque period when the many borrowed forms, especially from England, are assimilated, and when German influence by land gradually took precedence. Celtic motifs, such as the braid and interlace, and later the rinceau, were taken home by the Norsemen in exchange for the dog-tooth and zig-zag, and the two-plane relief style, which entered English art even before the Conquest of 1066. An early church at Sigtuna, contemporary with the late Viking period, is described by Johnny Roosval; it had a true ribbed vault, apparently antedating any other in Europe. Monuments in stone of this period or earlier, across the North Sea, are described by R. A. S. Macalister, in *The Sculptured Stones of Wales*, a strictly historical essay.

Two essays on manuscript illumination are in this group. Charles Nivers' on the Harley Psalter is largely technical, a liturgical analysis. C. R. Mörey's on *The Canon Tables of the Book of Kells* is of great interest because of its beautiful and justly famous subject, and because of the author's lucid and human, though documentary, presentation. He demonstrates that Kells must have been copied from a lost manuscript of the Carolingian Ada scriptorium, about 795 or 800; that the work, doubtless done on the island of Iona, was interrupted by a raid of Norsemen which forced the monks to depart for Kells in Ireland, taking the unfinished manuscript with them to finish in a more meagre manner. (Iona, incidentally, is mentioned by Miss Seaver as containing Norse relics.) The ornamental repertory and iconography of these Canon Tables adhere closely to the classical model, though the manner is almost wholly Celtic.

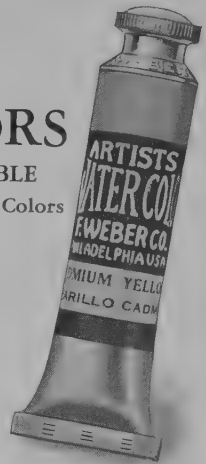
A descriptive essay on *Minor Irish Cathedrals*, by A. W. Clapham is followed by Adolph Goldschmidt's on *English Influence on Medieval Art on the Continent*, ending the

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volumes on the note on which they began—the question of trends of influence, of North vs. South, and East vs. West. The very fact that the predilection of the English for abstract but dynamic design, of the Scandinavians for this plus a strong all-over pattern, can be matched in Scythian, in Indian, in Arabic art, demonstrates the futility of too closely defining regional styles. There must have been a constant community of material, shifting chiefly in emphasis. Thus oriental (Arabic) influence, present in Sicily and Spain and Portugal, is strongest in the latter, doubtless because the counter-influence of the Normans was stronger in Sicily. Therefore it is indeed well to concentrate on the monument itself, as Stzrygowski urges, rather than to try to fit it into a historical scheme. This is hard on the archaeologist as aid to the historian, but it is, after all, art he is considering, not history. This was Professor Porter's own point of departure, for all his deep scholarship, and it is fortunate that so many of his admirers here honoring him have the same lively appreciation of the monuments of which they write.

In conclusion, it should be said that the uniformly good quality of the illustrations, the fine format, the incredible accuracy of hundreds of footnotes, figures and titles in four modern languages, not to mention some of the ancient ones, and the intricate type-setting, represent at least three years of preparation. The loving care with which the volumes have been published is well rewarded by the perfection achieved.—DOROTHY LEFFERTS MOORE.

N. Y. EXHIBITION REVIEWS

(Continued from page 175)

Street Flight. If Freeman can curb his prolificness and achieve better finishes and more controlled use of his media, and still carry over into his paintings what he manages so spiritedly in his black-and-whites, he should become one of our better genre commentators in the Hogarthian vein.

Samuel Homsey, Delaware architect who designed the duplex galleries where his show of water colors has been held, surprised visitors who knew of his professional activities by papers in which he handles wash with a loose fluency, an openness and sketchiness that are disarmingly attractive. His looseness of treatment, perhaps marking an effort to rid himself of any tightness of architectural approach, sometimes leads him so far into atmospheric effects as to be disconcerting. And occasionally it leads to a fuzziness of handling, to the use of too much sky or other open space, and into an understatement of compositional values. But in such papers as *Sulfur Pile* with its loading cranes, certain landscapes and some of the Maine cove group, he brings off his effects tellingly. His color is pleasant and well chosen and there is an engaging freshness about all the work.

James Chapin seems to me one of the most difficult of American contemporaries to discuss. A very sincere and

conscientious painter, there seems always something tentative in his work: one wants him to shake off a certain self-consciousness, a certain posed, stiff, over-intellective quality in his figure work—elements which he escapes from only at times through a sufficiently emotional use of color. The long series of portraits of the Marvin family and their back-country activities are distinctly cases in point: draftsman-ship he has, and essentially well planned constructions—too well planned for an effect of spontaneity to come through. His work is labored but not pedestrian. One wishes for some evidence of emotional explosion, so over-restrained are his final statements. In certain of the later pictures, such as the *Lime Kiln and Quarry* of 1939, he seems to me to come



Eugène Berman: *Autumn—Park of St. Cloud.* Oil. 1932. In the collection of the Vassar College Art Gallery discussed in this issue

closest to fusing his obvious gifts. Here his color recessions distinctly come off, from the purply-gray foreground structure up the raw-cut bank behind to the greens and reds at the top of the cut and on to the beautifully painted blue sky beyond. The present show covers work done from 1924 to date and is decidedly impressive. The pictures are all very thoughtful, full of evidence of painstaking craftsmanship and generally pleasing in total effect, except for that one thing: one feels that, in the language of the movies, these are stills that are a little breathlessly held just before the figures become animated and that they lack just that touch of animation to make them much finer, wholly satisfying.—HOWARD DEVREE.

NEWS AND COMMENT

(Continued from page 183)

sculpture is mentioned prominently, 146 reproductions of sculpture.

The Independent

THE TWENTY-FOURTH Annual Exhibition of the Society of Independent Artists will be held this year at the American Fine Arts Society, 215 West 57 Street, New York, April 19 to May 12. The Independent is open to any man or woman, professional or non-professional, in the country. Last day for receiving entries, March 25. Paintings and sculptures are shown in alphabetical order; no jury, no prizes. All wishing to take advantage of this opportunity to exhibit should write to Fred Buchholz, Secretary, Society of Independent Artists, 19 Bethune Street, New York City.

Phonograph Ensemble

TO JAY WALZ of the *Washington Post* we are indebted for information concerning a unique series of thirty-two albums of chamber music issued by Columbia Recording Company, in each of which the part for one instrument is omitted—

(Continued on page 192)



Julian Levi: *Easter Sunday*. At the Downtown Galleries

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(Continued from page 191)

for you to supply. The recordings were made by Fritz Rothchild and members of his ensemble, some in this country, and some abroad.

The tempo is established at the outset and before each movement in a composition the pitch is sounded. Copies of the score and the missing part (in some cases the violin, in others the cello, or the piano) are furnished with each record.



Andrée Ruellan: Crap Game. Oil. Lent by the Walker Galleries to the Federation's traveling exhibition of ninety fine small oils

The series should prove a boon to budding musicians, a source of delight to amateurs. Here is "canned" music with a difference.

Philadelphia Sculpture Show

THE FAIRMOUNT PARK Art Association announces plans for an international exhibition of contemporary sculpture to be held at the Philadelphia Museum of Art from May 18 to October 1. The underlying purpose of the event is to choose a limited group of sculptors to whom will be awarded commissions for the Ellen Phillips Samuel Memorial. Sculptors interested should communicate with the Sculpture Exhibition Committee, Samuel Memorial, Philadelphia Museum of Art, Parkway and 25th Street, Philadelphia. After a similar ex-

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hibit in 1933 Robert Laurent, Gaston Lachaise, Maurice Sterne, Heinz Warneke, John Flannagan, Hélène Sardeau, and J. Wallace Kelly were given commissions.

Appointments

BARTLETT H. HAYES, JR., former Assistant Director of the Addison Gallery of American Art, will become Director this Spring when Charles H. Sawyer assumes his new duties as head of the Worcester Art Museum.

(Continued on page 195)

THE PENNSYLVANIA ACADEMY
ANNUAL

(Continued from page 169)

Doris Rosenthal, Ernest Fiene, Edward Bruce, Charles Burchfield, Jon Corbino, George Grosz (portrait prize won deservedly), Marsden Hartley (another deserved prize), Gladys Rockmore Davis, Waldo Peirce, Dorothy Varian, Vaughn Flannery, Antonio P. Martino, John Koch, Leon Hartl, Arthur Osver, Kindred McLeary, Ben Shahn, Herman Maril, Gifford Beal, Louis Bouché, Joe Jones, Isabel Bishop, Maurice Sterne, and Kenneth Hayes Miller.—FORBES WATSON.



John Koch: Flower Shop. Oil. Shown through March 3 in the 135th annual exhibition of the Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania



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A MUSEUM COMES ALIVE

(Continued from page 151)

museum. Soon afterwards the Paul Rodman Mabury collection of paintings, small but containing fine examples from the Renaissance to Ryder and Duveneck, was left to the Museum following the collector's death, and Miss Bella Mabury presented her fine collections of Oriental robes and textiles and Pre-Raphaelite drawings. Important nuclei for great collections thus rapidly followed Harrison's victory.

But Harrison, having kept in close touch with Chicago, knew that a director can make or break a museum. The board was able to obtain, for a year, William M. Hekking, formerly of the Albright Gallery, Buffalo, as Director of Art. Under Hekking's direction all the art galleries were re-decorated, turning dingy caverns into bright and charming rooms, and several important exhibitions were staged. When Hekking resigned, Harrison played his master stroke. He persuaded the board to get Roland J. McKinney as Director-General of the Museum and as Director of Art. McKinney had the late Robert B. Harshe's warmest recommendation.

Directors of other departments eyed the new arrangement with distrust. The art department, they feared, would over-balance theirs. These fears were legitimate, but the outcome banished them. Today, after only eight months of McKinney's incumbency, the science and history people are among his warmest partisans. He has given them the signal to go ahead with plans that the old do-nothing policy had always thwarted. The history department's exhibitions, under the new régime, have been well thought out and cleverly installed. They have drawn a new public to the museum. Meanwhile, the science collections are gradually being rearranged for more effective use and, when he arrived here, McKinney (who is no mean showman) was accompanied by—a dinosaur!

But it is the art policy which most concerns this article. It has changed from one of resignation to the tenth-rate, to one of creative initiative. McKinney's cardinal principle is to organize his own shows. He believes that each community has special interests and needs to be served. Working during the 1939-1940 year with a budget not of his making—and all expenditures must be budgeted for and so used—he has presented important exhibitions, staged with exceptional art and made intelligible to the public by thorough, popularly phrased documentation. His first exhibit showed Southern California for the first time a full-length view of the excellent work done here by the Southern California (former Federal) Art Project. His next, done in cooperation with the Dancers' Guild of Southern California, showed the history and current forms of the dance in terms of works of art. It included, besides local material, original décors and costume designs lent by museums, private collectors, and the Wadsworth Athenaeum at Hartford, Connecticut, many of Malvina Hoffman's sculptured dancers, paintings, and prints from

various museums and dealers, African and oriental masks, and costumes of many nations and periods. But the crowning stroke was to give the largest gallery over entirely to a collection of photographs of leading exponents of the dance. Sunday dance programs enlivened the affair.

The most ambitious exhibition, to date, was "The Development of Impressionism," on view through February. The theme of *plein air* painting—of especial interest to a community fond of landscape—was made clearer by beginning the show with David and Gros, representing "classicism;" presenting the "romantics;" Géricault and Delacroix, and then the painters who made a more realistic approach to light and life; Constable, Turner, Bonington, Millet, Courbet, Daumier, Corot, and Degas; giving us a large view of Manet and Monet, showing excellent examples of the impressionists proper: Boudin, Pissarro, Sisley, Guillaumin, Morisot, and Cassatt, and offering a superb group of Renoirs as a climax in which impressionist vision reunited with the old color usage of Venetian tradition. A three-day symposium on Impressionism was held in mid-February.

These exhibitions, and in no small part the fine documentation which has accompanied them, have given the museum a new appeal to the press. All the newspapers have given space with unwonted generosity to museum doings.

Important exhibitions to come are one of Pre-Columbian American art in March, and one called "Artists West," to be competitive and to consist of contemporary paintings by artists working west of the Alleghenies. A Pan-American art exhibition organized by McKinney will be held in November and December of this year.

A system of museum studies has been worked out in cooperation with public school courses, and orderly groups of children are now often found in various departments of the museum. This move, long wanted by teachers but discouraged under the old régime, was one of McKinney's first concerns. Gallery talks by staff workers are frequently given for the public, for special groups, and for children. Beginning January 14, the museum remains open Sunday evenings until nine, an important new departure.

Underneath all this visible public work, the new Director has been making friends with people who can help the museum with collections, money, or work. The artists like him because he understands them and their work. He has set aside a gallery for monthly one-man shows by local artists and has cooperated with artist-groups in helpful ways. Quiet action, rather than public speaking, has thus far been McKinney's forte.

Behind the new enterprising and efficient Director now stands a board of governors, many of the members of which are really interested in art. The presence of such people on the board is largely the result of William Preston Harrison's tireless faith and effort. In an astonishingly short time, after a long and often discouraging struggle, Los Angeles has seen its museum come alive.

(Continued from page 193)

ROBERT DURANT FEILD has been appointed Director of the Art Department of Sophie Newcomb College, the women's division of Tulane University in Louisiana. Mr. Feild was formerly Assistant Professor in the Department of Fine Arts at Harvard University.

Acquisitions

RENOIR'S BEAUTIFUL CANVAS, *The Three Bathers*, has been purchased by the Cleveland Museum through the Wade Fund. Formerly in the collection of Ralph M. Coe of Cleveland, the painting was recently seen in New York in the Museum of Modern Art's exhibition, *Art In Our Time*.

A *Portrait of Paolo Morosini* by Giovanni Bellini has been acquired by the Fine Arts Gallery of San Diego, through Dr. Karl Lilienfeld, who brought the painting to this country.

Two important paintings by Thomas Eakins have been purchased recently by American institutions. These were put on the market this Fall by the Eakins Estate, after the death of his widow. The *Portrait of William H. Macdowell*, which has been acquired by Randolph-Macon College in Lynchburg, Va., was reproduced in the November, 1939, issue, page 616. The other acquisition is the *Portrait of*

(Continued on page 197)

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MARCH EXHIBITIONS

ALBANY, NEW YORK
Institute of History & Art: Annual Public Schools Exhibition; March 6-24. Oils by Marguerite S. Hawkins. Engravings by Grace Albee; March 2-16.

AMHERST, MASSACHUSETTS
Amherst College: Early American Landscape Painting; to March 23.

ANDOVER, MASSACHUSETTS
Addison Gallery of American Art: Architecture of a Painting; to March 10. Work by Fiske Boyd; to March 10.

AUBURN, NEW YORK
Cayuga Museum: First World War Exhibit. Bookplates. Photography.

AUSTIN, TEXAS
University Gallery: Survey of American Drawing; March 3-24.

BALTIMORE, MARYLAND
Baltimore Museum: Art Begins at Home; to March 17. 8th Annual Exhibition by Maryland Artists; March 22-April 21. Paintings by Marion B. Ewald; March 1-14.
Walters Art Gallery: 15th Century French Painting; to March 30. Exhibition Illustrating International Style.

BLOOMINGTON, ILLINOIS
Bloomington Art Ass'n: Photographs of Famous American Artists. Water Colors by Crawford Livingston.

BOSTON, MASSACHUSETTS
Institute of Modern Art: 100 Master Prints; March 20-May 3.
Museum of Fine Arts: Medieval Art; to March 23.
Society of Independent Artists: 13th Annual Exhibition; to March 10.

BOZEMAN, MONTANA
Montana State College: Flower Paintings by Vitousek.

BROOKLYN, NEW YORK
Brooklyn Museum: Folk Art of the Southwest; to March 31. Prints by Manet; to March 31. Etchings by Rodolphe Bresdin; to March 31. Costume Exhibition; March 21-May 5.

BUFFALO, NEW YORK
Albright Art Gallery: 7th Annual Western New York Exhibition. Block Printing; to April 27. Patteran Society Exhibition.

BURLINGTON, IOWA
Burlington Art Ass'n: Leading American Water Colorists (AFA); March 7-21.

CAMBRIDGE, MASSACHUSETTS
Fogg Art Museum: Burchfield Paintings from Edward Root Collection; to March 6.

CARMEL, CALIFORNIA
Carmel Art Association: Small Oils & Water Colors.

CHARLESTON, SOUTH CAROLINA
Gibbes Memorial Art Gallery: Charleston History in Paintings & Prints; to April 1.

CHICAGO, ILLINOIS
Art Institute: 44th Annual Exhibition by Artists of Chicago & Vicinity; March 14-April 14. Works by Sharaku; to March 15. Japanese Prints; to March 30.

CINCINNATI, OHIO
Cincinnati Art Museum: Contemporary American Handwoven Textiles; March 3-24. 20th Century Paintings; March 4-25. Bauhaus Exhibition (Museum of Modern

Art); March 10-April 7. Prints by Daumier & Gavarni; March 10-April 4. Modern Color Prints.

CLAREMONT, CALIFORNIA
Pomona College: Engravings by Paul Landacre; March 1-28. Architectural Arts.

CLEVELAND, OHIO
Cleveland Museum: Toiles & Engravings; to March 31. Print Club Exhibition; to March 17. Chinese Ceramics; to April 7. Modern French Tapestries; March 19-April 21. New Yorker Cover Drawings; to March 31.

DALLAS, TEXAS
Dallas Museum: Lone Star Printmakers Exhibition; March 3-16. WPA Crafts & Prints; March 3-30. Paintings by Marsden Hartley; March 3-30. Texas General Exhibition; March 17-31.

DAVENPORT, IOWA
Davenport Municipal Art Gallery: Batiks by Fred Dreher; March 3-31. Water Colors by Susan Ricker Knox; to March 16. Work by Isabel and John Bloom; March 3-31.

DAYTON, OHIO
Dayton Art Institute: 20th Century German Art; March 2-26. American Annual of Photography; March 4-13. Print Salon; March 2-31. Limited Edition Sculptures; March 5-26. Zeiss Photography.

DES MOINES, IOWA
Art Gallery: All-Iowa Exhibition.

DURHAM, NORTH CAROLINA
Duke University: Local Photography; March 1-11. Small Paintings by Modern Artists; March 12-25.

DURHAM, NEW HAMPSHIRE
University Gallery: Original Leaves from Famous Bibles; March 1-15.

EMPORIA, KANSAS
Kansas State College: Oils from Phillips Memorial Gallery (AFA); March 3-24.

FORT WORTH, TEXAS
Fort Worth Art Association; Southern States Art League Exhibition; March 3-31.

GODFREY, ILLINOIS
Monticello College: French Peasant Costumes (AFA); March 10-22.

GREEN BAY, WISCONSIN
Neville Public Museum: 4th Annual Photography Exhibition; March 3-29.

HAGERSTOWN, MARYLAND
Washington County Museum: Silver by Georg Jensen; March 1-24. 50 American Prints; March 1-15.

HARTFORD, CONNECTICUT
Wadsworth Atheneum: Paintings of Night Scenes; to March 7.

HOUSTON, TEXAS
Museum of Fine Arts: 15th-19th Century Drawings; to March 17. Scholastic Awards Exhibition; March 3-24. Studies of Murals; March 20-April 7.

IOWA CITY, IOWA
University Gallery: Water Colors by Georges Schreiber. Contemporary American Water Colors.

KANSAS CITY, MISSOURI
William Rockhill Nelson Gallery: Paintings by Patteran Society. Printing Exhibition; March 1-30.

KEY WEST, FLORIDA
Fine Arts Center: Southern Printmakers Exhibition; March 10-25.

LOS ANGELES, CALIFORNIA
Los Angeles Museum: Pre-Columbian Art; March 15-April 30. Paintings by Monet. One-Man Show by Alson Clark; March 1-31. French Moderns. Alexander Brook Retrospective Exhibition; March 15-April 30.
Stendahl Galleries: French Moderns. Water Colors by Alfred Ybarra; to March 10. Sanity in Art Exhibition; March 18-30.

LOUISVILLE, KENTUCKY
J. B. Speed Memorial Museum: Moholy Nagy Paintings & Photographs; March 6-29.

MADISON, WISCONSIN
Wisconsin Union: Architectural Exhibition—Skyscrapers & Recreational Centers. Wisconsin Dramatic Guild Stage Design. Work by Alvar Aalto. Student & Faculty Crafts Exhibit.

MANCHESTER, NEW HAMPSHIRE
Currier Gallery: Paintings from National Ass'n Women Painters & Sculptors Exhibition. Prints from Institute of Graphic Arts. Work by Birger Sandzen. Creative Toys & Figurines.

MEMPHIS, TENNESSEE
Brooks Memorial Art Gallery: 85 Small Oils by Contemporary Americans (AFA). Godey Prints; March 1-27.

MILLS COLLEGE, CALIFORNIA
Art Gallery: American Excavations in the Near East; to March 20.

MILWAUKEE, WISCONSIN
Layton Art Gallery: Recent Acquisitions; to March 10. Wood Engravings by Frank Utpatel; to March 10.
Milwaukee Downer College: Stained Glass Medallions & Designs from Connick Studios. Water Colors by William Zorach; March 11-April 8.

MINNEAPOLIS, MINNESOTA
Minneapolis Institute of Arts: Modern French Tapestries; to March 15.
University of Minnesota Gallery: Primitive Art; March 1-April 15.

MONTCLAIR, NEW JERSEY
Art Museum: Toiles de Jouy; March 3-17. Members Exhibition; March 3-31. Architectural Exhibition; March 24-April 18.

NEWARK, NEW JERSEY
Newark Museum: Early American Glass. American Paintings & Sculptures. Tibetan Religious Paintings. Oriental Art.

NEW HAVEN, CONNECTICUT
Yale University Gallery: Oils & Water Colors by Aldis Browne & George Marinko; March 15-31.

NEW ORLEANS, LOUISIANA
Art Ass'n: Classic & Romantic Traditions in Abstract Painting; March 1-31. Sculpture by Hilda Scudder. Paintings by G. T. Stanton. Polish Woodcuts.

NEW YORK CITY
A. C. A. Gallery, 52 W. 8 St.: Silk Screen Prints by Harry Gottlieb; March 2-23. Paintings by Philip Evergood; March 24-April 13.
Alonzo Gallery, 63 E. 57 St.: Water Colors by L. D. M. Kremp; to March 9.
American Fine Arts Gallery, 215 W. 57 St.: National Academy of Design Exhibition; March 1-April 14.

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(Continued from page 195)

Elizabeth L. Burton by the Minneapolis Institute of Arts.

The University of Omaha has bought Jon Corbino's *The Christening*, which first came to the institution as part of a traveling show from the Macbeth Gallery in 1937. Further, the University is now honoring this well known contemporary artist with a one-man show.

The City Art Museum of St. Louis has acquired three French paintings: *Still Life with Guitar* by Juan Gris, *Winter Landscape* by Maurice de Vlaminck, and *Montmartre* by Maurice Utrillo.

Unfortunately space does not permit listing all the 31 works that were purchased from the Exhibition of Contemporary American Art at the New York World's Fair and distributed to museums and galleries throughout the country. This is the kind of substantial and practical support the artists need.

Argent Galleries, 42 W. 57 St.: Figure Paintings & Sculptures. Etchings by K. M. Finn; March 11-23. Ceramics by Rae Koch; March 11-26.

Artists' Gallery, 33 W. 8 St.: Paintings by Hans Boehler; March 12-April 1.

Art Students' League, 215 W. 57 St.: Invited Members' Oils; March 4-16.

Associated American Artists, 711 5th Ave.: Paintings by James Chapin; to March 15.

Karl Fortess; March 17-April 1.

Babcock Galleries, 38 E. 57 St.: Paintings by Sol Wilson; March 2-23.

Bignou Gallery, 32 E. 57 St.: 19th Century French Paintings; March 4-29.

Bonestell Gallery, 196 E. 57 St.: Paintings by Jean Charlot; to March 9. Paintings by Joseph Floch; March 11-23.

Boyer Galleries, 63 E. 57 St.: Water Colors by Nathaniel Dirk; to March 16. Recent Paintings by David Burliuk; March 18-April 6.

Buchholz Gallery, 32 E. 57 St.: Paintings & Drawings by Braque, Gris, Klee; March 19-April 1. Sculpture by Aristide Maillol;

to March 16. Water Colors & Drawings by Picasso; to March 16.

Durand-Ruel, Inc., 12 E. 57 St.: Impressionists & Post-Impressionists; to March 26.

Durlacher Galleries, 11 E. 57 St.: Paintings by Nicholas Poussin; March 12-April 6.

Ferargil Galleries, 63 E. 57 St.: Paintings by Lamar Dodd; to March 10. Water Colors by Harry de Maise. Flower Paintings by Laura C. Hills; March 11-24.

Fifteen Gallery, 2 W. 57 St.: Paintings by William Starkweather; March 18-30. Paintings by Beulah Stevenson.

(Continued on page 198)

The new book by the author of
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William C. Palmer: *Tomato Pickers*. Lent by the Midtown Galleries to the Federation's traveling exhibition of ninety small paintings

MARCH EXHIBITIONS

Continued from page 197

Folk Arts Center, 670 5th Ave.: American Folk Art; through March.

Four-Sixty Park Avenue Gallery: Paintings by Paul Lantz; March 4-16.

French Art Galleries, 51 E. 57 St.: Paintings by Max Band; March 2-23.

Grand Central Galleries, 5th Ave. & 55 St.: Pastels by Kenneth Bates; March 5-16. Paintings by Robert Philipp; March 26-April 12. Oils by Hovsep Pushman. 15 Vanderbilt Ave.: Recent Paintings by Anthony Thieme; March 5-16. General Exhibition; March 1-31.

Kleemann Galleries, 38 E. 57 St.: Water Colors by Frank Egginton. Modern English Prints; March 4-30.

M. Knoedler, 14 E. 57 St.: Italian Renaissance Portraits; March 18-April 6.

Kraushaar Galleries, 41 E. 57th Ave.: Paintings by Maurice Prendergast; March 18-April 6.

Julien Levy Galleries: Paintings by Joseph Pollet; to March 18.

Macbeth Gallery, 11 E. 57 St.: Water Colors by Emil J. Kosa, Jr.; to March 11. Paintings by Edna Reindel; March 12-30.

Guy Mayer Gallery, 41 E. 57 St.: Theatre Arts Exhibition; March 18-April 6.

Metropolitan Museum of Art, 5th Ave. & 82 St.: Silhouettes & Profile Portraits; March 16-April 21. Greek Sculptures.

Midtown Galleries, 605 Mad. Ave.: Paintings by Paul Meltsner; to March 9.

Milch Galleries, 108 W. 57 St.: Paintings by Daniel Serra; March 11-30.

Montross Gallery, 785 5th Ave.: Paintings by American Artists; March 4-16.

Museum of Modern Art, 11 W. 53 St.: Masterpieces of Italian Painting; to March 24. Modern Masters; to March 24.

New York Historical Society, 8th Ave. & 77 St.: The Press in America; March 1-August 31.

New York Public Library, 5th Ave. & 42 St.: Book Illustrations by Edy Legrand; to April 28. Trades & Industries in Prints; to May 25. Tickhill Psalter; to April 15.

Nierendorf Gallery, 18 E. 57 St.: Paintings by Maximilian Mopp; March 3-24.

O'Toole Gallery, 33 E. 51 St.: Paintings by Ernst van Leyden; March 12-30.

Georgette Passedoit, 121 E. 57 St.: Paintings by William L'Engle; March 11-23. Paintings by Helion; March 25-April 6.

Perls Galleries, 32 E. 58 St.: Early & Recent Works by Maurice Utrillo; March 2-30.

F. K. M. Rehn Gallery, 683 5th Ave.: Recent Work by Reginald Marsh.

Riverside Museum, 310 Riverside Drive: Pacific Coast Water Colorists; March 5-April 28.

Robinson Galleries, 126 E. 57 St.: Sculptures by Warren Wheelock; March 18-30.

St. Etienne Gallery, 46 W. 57 St.: Modern Art; to March 23.

Studio Guild, 730 5th Ave.: Group Show of Paintings & Sculptures; March 4-30. Four-Man Exhibition; March 12-25. Water Colors & Prints; to March 11.

Uptown Gallery, 249 West End Ave.: Water Colors by Richard Sussman; to March 8.

Paintings by High Schools Art Teachers' Ass'n; March 11-April 5.

Valentine Gallery, 16 E. 57 St.: Gouaches by Rufino Tamayo; March 3-22. Modern French Paintings.

Walker Galleries, 108 E. 57 St.: Water Colors & Drawings by Boardman Robinson; March 4-23.

Hudson Walker Gallery, 32 E. 57 St.: Recent Paintings by Samuel Brecher; to March 9. Paintings by Marsden Hartley; March 11-30.

Weyhe Gallery, 794 Lex. Ave.: Paintings by Ruby W. Newby; to March 16.

Whitney Museum of American Art, 10 W. 8 St.: Works from Permanent Collection; to March 27. Mural Designs for Federal Buildings—Section of Fine Arts; to March 17.

Wildenstein & Co., 19 E. 64 St.: Paintings by Vlaminck.

NORFOLK, VIRGINIA

Norfolk Museum: Glackens Memorial Exhibition (AFA); March 3-24.

OBERLIN, OHIO

Dudley P. Allen Memorial Museum: Print Anniversary Exhibition.

PHILADELPHIA, PENNSYLVANIA

Philadelphia Art Alliance: Archipenko Exhibition; to March 17.

Philadelphia Museum: French Painting. Rice Bequest. Helft Collection of French Silver; to March 17.

PITTSBURGH, PENNSYLVANIA

Carnegie Institute: Water Colors from Art Institute of Chicago 18th International; to March 10.

University of Pittsburgh: Icelandic Art (AFA); March 6-30.

PITTSFIELD, MASSACHUSETTS

Berkshire Museum: Paintings by Segonzac.

PORTLAND, OREGON

Portland Art Museum: Water Colors by Cleveland Artists; March 1-30. Water Colors by California Artists; March 7-30. Prints by Rouault; March 25-April 22.

PROVIDENCE, RHODE ISLAND

Museum of Art: French 18th Century Silver; March 20-April 30.

RICHMOND, VIRGINIA

Virginia Museum of Fine Arts: 2nd Biennial Exhibition; March 9-April 21.

ROCHESTER, NEW YORK

Memorial Art Gallery: David & Ingres Exhibition; March 8-April 1.

ST. LOUIS, MISSOURI

City Art Museum: National Ceramic Exhibition; March 2-23. Picasso Exhibition; March 17-April 14. Members Work Art Leagues of St. Louis; March 15-April 15.

ST. PAUL, MINNESOTA

St. Paul Gallery: Sculpture by David Smith; March 6-31. Abstract Paintings by Le Roy Turner; March 6-31.

SAN ANTONIO, TEXAS

Witte Memorial Museum: Texas General Exhibition; to March 15.

SAN FRANCISCO, CALIFORNIA

Paul Elder Galleries: Work by Pauline Vinson; March 11-30.

San Francisco Museum of Art: Prints by Rouault; to March 17. Photographs by Brett Weston; to March 19. Sculpture by Dorothea S. Greenbaum; March 5-26. Paintings by Amedée Ozenfant; March 5-April 7. Masters of the Bauhaus; March

8-29. Paintings by Yoes Tanguy; March 15-April 14. Primitive Art; March 19-April 15. Paintings by Vaclav Vytacil; March 26-April 16.

Legion of Honor Museum: Water Colors by Sanford Ross; March 10-31.

SARASOTA, FLORIDA

Sarasota Art Ass'n: Paintings from Corcoran Biennial (AFA); March 4-18.

SEATTLE, WASHINGTON

Seattle Art Museum: Allen Tucker Memorial Exhibition (AFA); March 6-31. 12th Annual Exhibition American & Foreign Prints; March 6-31.

SHREVEPORT, LOUISIANA

State Art Gallery: 1st Annual Exhibition Elementary Schools of Louisiana; March 9-25.

SPRINGFIELD, MASSACHUSETTS

G. W. V. Smith Art Gallery: Paintings by Living Artists; to March 17.

Springfield Art Museum: Silk Screen Prints; March 12-31. Analysis of Permanent Collection; March 1-31.

SYRACUSE, NEW YORK

Syracuse Museum: Rare Bookplates; to March 14. 14th Annual Exhibition, Syracuse Artists; March 1-31. Houses by Dwight James Baum; March 15-31.

TACOMA, WASHINGTON

Art Ass'n: Paintings by Ramos-Martinez. English Brass Rubbings. Photographs of Mexican Life; to March 10. Paintings by B. J. O. Nordfeldt. Print Exhibition; to April 12.

TOLEDO, OHIO

Toledo Museum: Venetian Paintings & Drawings Owned in America; March 3-31. Modern Housing in Europe & America. Decorative Arts Exhibition.

TOPEKA, KANSAS

Mulvane Art Museum: Drawings by American Artists; March 4-25.

TULSA, OKLAHOMA

Philbrook Art Museum: Small Sculptures (AFA). Paintings by Indian Artists; to March 15. Glass Exhibition. Masters of American Painting (AFA); March 3-25. Lone Star Printmakers. Prairie Printmakers. Evolution of the Skyscraper (Museum of Modern Art).

WASHINGTON, D. C.

Bookshop Gallery: Paintings by Carl Nyquist; to March 10.

Corcoran Art Gallery: Sculptures by Robert Laurent; to March 12. Sculptures by Alex Miller; March 16-April 7.

Howard University Gallery: Studio Guild Trio Exhibition (AFA); March 3-26.

Phillips Memorial Gallery: Prints by Rouault. *Whyte Gallery*: Paintings by Bernice Cross; March 3-30.

WILMINGTON, DELAWARE

Wilmington Society of Fine Arts: Paintings by Eugene Vail; March 4-24.

WILMINGTON, NORTH CAROLINA

Wilmington Museum: Indian Court Posters; March 4-25. Industrial Exhibition; March 1-28.

YOUNGSTOWN, OHIO

Butler Art Institute: Reproductions of Contemporary American Paintings; to March 10. Wesleyan Print Collection; March 1-24. Traveling Oils from Midtown Galleries; March 15-April 7. One-Man Show by Clyde Singer; March 29-April 21.

NOTICE TO MEMBERS:

The 31st National Convention of The American Federation of Arts will not be held in May of this year--the month in which the Convention is usually held.

Instead, the Convention will be postponed, to coincide with the opening of the National Gallery of Art, in Washington, probably early in 1941.

In place of a National Convention this spring, it is now proposed to hold a regional conference. The region, place and dates for such a conference are now being considered, and it is hoped that an announcement can be made on this page in the forthcoming April issue of the Magazine of Art.

THE AMERICAN FEDERATION OF ARTS

Have you gotten your copy of Forbes Watson's new book?

In the New York Times Book Reviews, February 25:

As a pictorial survey of contemporary American painting, this is one of the most successful jobs on record. To run through the pages is a stimulating adventure. The selection is catholic, intelligently thorough. Of course, the roster is not inclusive, but it is very comprehensive, affording an excellent cross-section of work done in, roughly, the last decade.

And quite in the spirit of the book as a whole is Forbes Watson's introductory text, written with perceptive enthusiasm, broad in its scope, illuminating in its analysis of conditions past and present, wise in its counsel. After all, vision is a prime requisite if we are to have an art of consequence. It is easy enough to turn out surface propaganda, which often passes for art among those not qualified to distinguish the difference. But Mr. Watson clearly shows us what it is that gives to the work of a true artist its creative significance. He writes:

"The advance made in the native strength of our painters is not due to the selection of subject-matter. It is due to the fact that they have seen the inner meaning of their subject-matter. Every painter who makes sketches sitting on the barnyard fence of a Middle Western farm does not thereby become a significant American artist. He may look as much as he likes. Nothing happens until he sees. This means, of course, that until he has digested his subject mentally and emotionally to such an extent that he can eliminate and organize, he is still only a 'sketch artist.' One can be very diligent and nigger a painting to its last atom of life and still not see."

In his comment Mr. Watson lays particular stress on the part the Federal Government has played in the development of a new art consciousness in America. It is a program that, thanks to his long active participation, he knows through and through—Edward Alden Jewell

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